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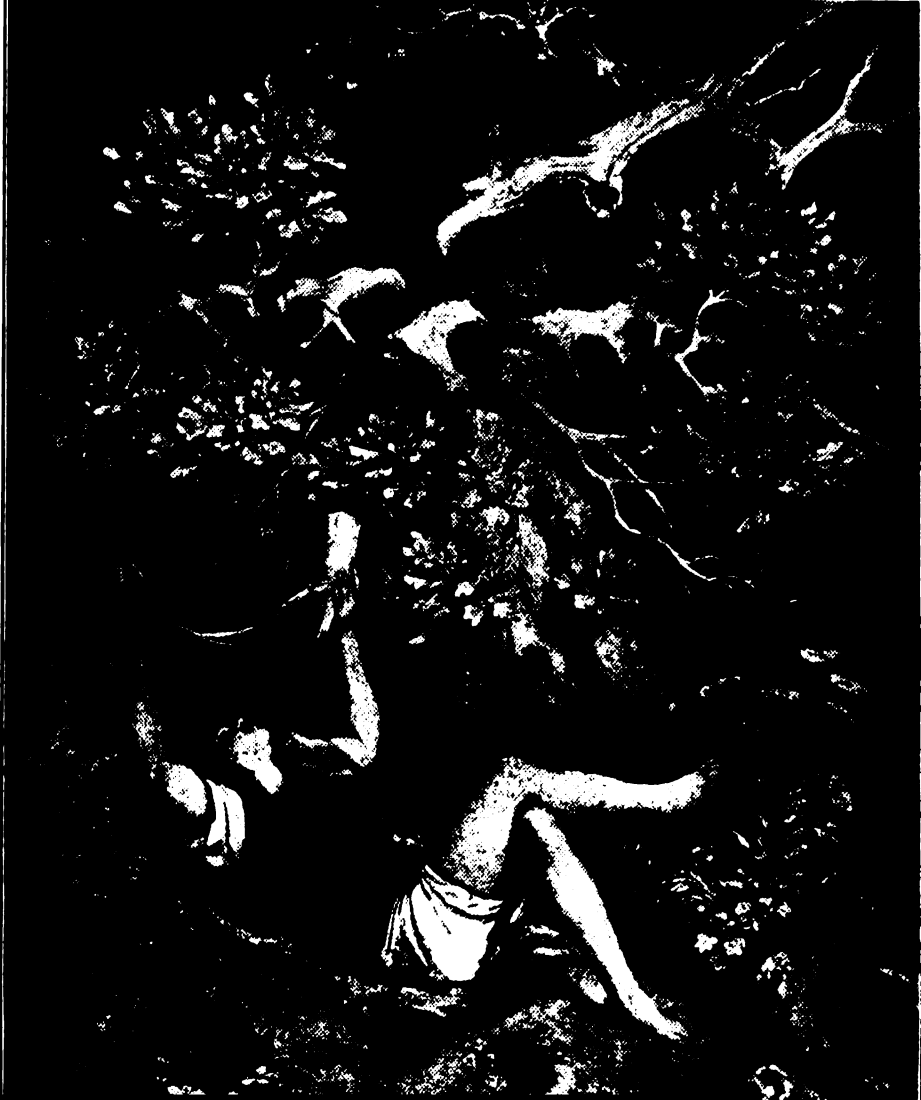
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*An outline of German
romanticism, 1766-1866*

Allen Wilson Porterfield

Harry Tucker, Jr.
October 23, 1948
Columbus

Do not use for
reference - it is
horrible!!!

Thanks!



MORITZ VON SCHWIND'S "DES KNABEN WUNDERHORN"

AN OUTLINE OF GERMAN ROMANTICISM

1766—1866

BY

ALLEN WILSON PORTERFIELD

INSTRUCTOR IN GERMAN, BARNARD COLLEGE
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TO
TEACHERS WHO TEACH
AND STUDENTS WHO STUDY
GERMAN ROMANTICISM

PREFACE

This outline was prepared for the benefit of advanced students and those who teach advanced students. Suggested by unforgettable experience, it is the outgrowth of an impelling desire to enrich the efforts of those who give and to clarify the labors of those who receive. An attempt has been made to compile a textbook, a sort of literary almanac, that would cost but little in money and would save much time.

Neither history nor prophecy can point to a century so abounding in spiritual phenomena as the one between 1766 and 1866, and the middle half of it is the richest. And the period from 1790 to 1815, the age of systematic Romanticism, admits of so many different methods of approach, that unless the master is able to eliminate the conventional, the scattered facts about which there is no dispute, the disciple will not be able to assimilate the essential, the meaning of the literature itself, about which there is so much discussion and on which, incidentally, the course is really supposed to be given. Data are as important in literature as in science; fancy always starts from facts. But when a teacher of literature is giving facts, he is giving what can be derived from many other sources, he is being unoriginal. When he is giving his own interpretation of the literature, he is giving, even though he may have written a book on the same subject, otherwise inaccessible material, he is being

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original. Originality is as indispensable in the teaching of literature as in the writing of it. This outline contains the facts ; the interpretation of the literature that grew out of these must come from him who uses the outline. There is every reason to believe that such interpretation will come more easily and abundantly by using it. There is even reason to believe that with the help of this outline the course on German Romanticism can be begun where it would otherwise almost stop.

Though the first of its kind, this outline is not intended as a contribution to literature, but to the teaching of literature. It is original only in conception and selection and arrangement. The greater part of the information it contains can be found in the "Allgemeine deutsche Biographie," diesem großen Friedhof deutschen Geisteslebens, in Goedeke's "Grundriss," in various manuals — Meyer, Nollen, Bartels — and in some histories of German literature — Meyer, Riemann, Koch, Kluge, König, Kummer, and especially Kummer. But for the student, and even the teacher, of the Romantic period, there is always something wrong with these works. They are sold at a prohibitive price, or they are, for this and that reason, not at hand, or they contain a good deal of ungermane, unavailable and ungrouped material. The matter must be systematized, the writers must be coördinated, if the student is to get a clear conception of the parts to the whole and of the whole as a movement. It disconcerts the beginner, and a depressing majority of "advanced" students in America are beginners, to find Brentano treated on the same page with Novalis, Arndt discussed before Kleist, Lenau lifted out of the movement and placed in a chapter on pessimism,

PREFACE

Grillparzer made a Romanticist, and so on. And as to inaccessible books, Goedeke is replete with references to works unattainable in this country and difficult of access in Germany. Any general history of German literature of about five hundred pages discusses about eight hundred different writers. Manifestly in such a work facts and interpretation must walk lock-step, so that it is impossible to make the one complete by condensation or the other definitive by elaboration. But by giving undisturbed attention to a single phase of a single period, it is possible to settle one thing: it is possible to reduce the Philistinism of the course to a minimum and thereby enable the students to spend their limited time on that which is eternally worth while, on the literature pure and simple.

This outline aims always at general thoroughness, never at specific completeness. The works listed fall into two classes: Literature and treatises on Literature. Of the latter, no one has ever read them all; it would be a loss of time to do so since they repeat more or less. But some are in one library, some are in another. The striking features of the writer have, in each case, been kept rigidly in mind in making the selection; each work is listed but once, where it most logically belongs; and the number of pages is always given. Haym's classic treatise consists of 951 pages, while Born's excellent monograph on the Romantic School in Germany and France has only 23. Jean Paul's "Titan" is a novel with a short title and consists of 1287 pages, while Kleist's "Das Bettelweib von Locarno" is a sort of novel with a longer title and consists of 3 pages. The student should be warned as to the size of his impending task. The biographical résumés are omitted when not

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relevant ; they are short when the author bears a somewhat indirect relation to the movement, otherwise they are fuller but, for good and sufficient reasons, in synoptic form ; while they are written out in the case of Tieck and Novalis, Arnim and Brentano, Kleist and Heine. Abbreviations are not used. There is no doubt but that *StvgL&G* can stand for *Studien zur vergleichenden Literaturgeschichte*, but, to the American student at least, seven such consonants look cryptic and repel. German orthography has not been modernized (the Romanticists delighted in archaic forms) unless the old form was unpleasantly conspicuous. The theologians and scientists and philosophers are given but little space ; they did not write literature, nor did they write directly about it. They are, however, important " facts," to which attention should be called. The musicians and painters are given a little more space, for they were artists expressing their ideas in sounds and colors rather than in vocables. A course is attached for the benefit of the college student as over against the university student. It contains those works with which the graduate student should be familiar at the beginning of his course.

All references to " Warner's Library," to the " Bibliothek der deutschen Klassiker," to Kürschner unless there is no other reference, to the " Allgemeine deutsche Biographie," to texts in German and English, valuable as these sometimes are, to *Erläuterungen* and their like, and to Klopstock and the *Göttinger Hain* at the beginning and to Grillparzer at the end have been omitted ; so has all reference to Richard Wagner, born two years before Robert Franz. Popularly speaking, these things and these men belong here ; accurately speaking, they do not.

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Despite these omissions and the unbroken silence as to Romanticism in England and France, this outline contains those basic facts the existence of which is indisputable and the importance of which is undeniable. But they are only collected and prefaced. To go one step further would be to encroach upon the independence of the instructor, to enter into the interesting but infinite realm of interpretation, about which there will always be differences of opinion and for which time and space and an audience are indispensable. It is therefore plain that, though some of this outline has been composed, more of it has been compiled. To compile accurately is difficult, especially when the sources differ, and there may be some errors in this compilation. Notices of such (with the proofs), from misspelling to bad judgment, will be gratefully received and promptly utilized. It is at present my happy privilege to acknowledge my sincere indebtedness to the proofreaders of the Athenæum Press, and to Mr. Günther Keil, A.B., who read the manuscript with extreme care and made a number of helpful suggestions pertaining both to form and to content.

A. W. P.

NEW YORK

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INTRODUCTION

The equitable and unbiased study of a comprehensive literary movement necessitates calm, disinterested objectivity, which, in turn, is a matter of perspective, of what Nietzsche may have meant by *Pathos der Distanz*. We must see the movement afar off; it must all be over. And we must study not only the movement itself but also the phenomena that provoked it as well as those that it provoked. Systematic German Romanticism is over. As a movement it was of far-reaching consequence, beginning and ending gradually. It requires, therefore, something resembling audacity to set up a certain year and say, with this it began, and then to set up another and say, with this it closed. Safety, from the standpoint of ultimate thoroughness, however, prompts the inclusion of an entire century, while a number of things suggest 1766 and 1866 as the beginning and the end of the movement. In actuality, 1767 would be a trifle better than 1766, but then 1867 would not do, hence a little juggling with dates.

In 1767 A. W. Schlegel, the oldest of the old Romanticists, and W. v. Humboldt, one of the greatest scientists of the movement, were born. We do not, however, date spiritual movements from the birth of the children of men, but from the birth of the children of the minds of men. It was in this same year that Lessing started his "Dramaturgie," anticipating Schlegel in his admiration of

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Shakespeare. And more important than this, for Romanticism, was Herder's "Fragmente," strongly influenced by Lessing's "Literaturbriefe," and suggesting, sometimes in a naïve way, literally a host of ideas later to be developed, in a scientific way, by the members of the Romantic fraternity. These works were conceived in 1766, the year, incidentally, of Wieland's "Agathon," really the first of that long series of Romantic *Bildungsromane* that terminated with Immermann's "Epigonen" in 1835. German Romanticism started in 1766.

In 1866 the war between Prussia and Austria was closed by the Peace of Prague. Rückert, who did more than anyone else to introduce exotic verse and strophe forms — Romantic forms — into German literature, died, leaving only Mörike and Geibel, and Herwegh and Fallersleben, to perpetuate the tradition. Reuter, Lingg and Heyse were looming up, and Spielhagen finished "In Reih und Glied." But one of the most significant happenings of this year was the appearance of Ibsen's "Brand." Though the letter of "Brand" was not translated into German until 1872, its spirit was transferred to Germany immediately. Then, Ibsen is German anyhow to a large degree. And if one wishes to get a clear idea of the difference between Romanticism alive and dead, let him read, say, Novalis' "Die Christenheit oder Europa," and Ibsen's "Brand" with its powerful though blatant defamation of the Church and its reference to the ecclesiastical Trinity of *Leichtſinn*, *Wahnſinn* and *Stumpfſinn* at the end of the first act. For such works to become predominant, Romanticism must be dead. And concerning Ibsen, Paul Schlenther wrote: *Es war eine Lust zu leben, solange Goethe*

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und Schiller schufen; es war eine Lust zu leben, solange die Romantik blühte — nun war es wieder eine Lust zu leben, denn mit uns lebte ein Dichter, der den Inhalt unserer Zeit in eigene Hände nahm. German Romanticism closed in 1866.

And between these two dates we have the Romantic movement, passing, like a great book-drama, through seven rather sharply defined stages as follows: Prelude, 1740–1766; Genesis, 1766–1790; Rise, 1790–1798; Prosperity, 1798–1815; Decline, 1815–1848; Attenuation, 1848–1866; Postlude, 1866–1890.

The two conflicting parties in this drama were the head and the heart, reason and fancy, skepticism and mysticism, the objective and the subjective, the natural and the strange, the plastic and the picturesque, the prescribed and the elective, the Stoic and the Epicurean, the French garden and the English garden, the paved road and the pathless woods, the pond and the race, day and night, the sun and the stars, and so on and on, for it just happens that this world is built on a dual plan. It is the existence of day, for example, that makes night possible. The significant events in the five acts of this drama are outlined in the body of this book. It remains but to give the plot of the drama as such and to say a few words about the phenomena that preceded Romanticism and those that followed — about the prelude and postlude.

A great stage drama, even one that develops a "Euripidean situation," and the action of which covers but a single day, is always preceded by a long, entangling series of anticipatory events. Romanticism also had its precursory symptoms, a very few of which were the following: In 1740 Bodmer published his "Abhandlung von dem

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Wunderbaren in der Poesie und dessen Verbindung mit dem Wahrscheinlichen." Among other things, Bodmer said: Der Poet bekümmert sich nicht um das Wahre des Verstandes; er hat genug an dem Wahrscheinlichen; dieses ist Wahrheit unter vorausgesetzten Bedingungen; es ist Wahres, sofern als die Dinge und die Phantasie wahrhaft sind; es ist auf das Zeugniß derselben gebauet. In 1741 Count von Borgk translated Shakespeare's "Julius Cæsar" into German, and followed it up a few years later with "Romeo und Julia," thus anticipating Graf Wolf Baudissin (1789–1878), Herwegh, A. W. Schlegel, Simrock, Tieck and Wieland in the study of Shakespeare. In 1743 Bodmer published his "Abhandlung von den vortrefflichen Umständen für die Poesie unter den Kaisern aus dem schwäbischen Hause," and in 1748 and 1758 and 1759 he and Breitingen published selections from the "Nibelungenlied" and the Minnesingers. In 1748 Klopstock brought out the first three cantos of his "Messias," giving thereby new life, new possibilities to the German language and creating interest, in an indirect way, in the great epics of the Middle Ages. In 1758 Lessing, whose interest in the first Classical period was now awakened, said of the Old German songs that Charlemagne had collected: O, wenn sie noch vorhanden wären! In 1749 Ewald von Kleist published "Der Frühling," endowing nature with a meaning undreamed of by Lessing. When Kleist greets the unmade pathways of the forest with Ihr dunklen einsamen Gänge, die ihr das Denken erhellt, he is anticipating Tieck with a vengeance. Then came 1762, with Rousseau's "Contrat" and "Émile," and the beginning of Wieland's translation of Shakespeare. In 1763 the Seven Years' War was closed and real German

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patriotism began. And from then on, men like Bodmer, Breitinger, Bürger, Gleim, Hölz, C. H. Myller and Voss were at work in the Mediæval field, either as scholars or as poets.

In short, in the science of literary history, nationalism, Mediæval Germany, nature, mythology, the literatures of other lands, æsthetics, in all of these interest was being awakened during the twenty-five years preceding the Storm and Stress period, an interest so reasonable that one should neither wonder overmuch at the ultimate elaborateness of the Romantic programme, nor admire unreservedly and without retrospection the excellence and apparent originality of its chief landmarks. "Des Knaben Wunderhorn" was a real accomplishment; but the first collector of Old German songs was C. F. Nicolai, who published in 1777 his "Feyner, Kleyner Almanach." Nothing seems new except the oldest. The Romanticists did some lasting work along the line of æsthetics, but as early as 1750 A. G. Baumgarten, professor at Frankfurt on the Oder, began to publish his "Aesthetica," appealing with all his power, based on long and deep study, for *Einbildungskraft*, *Empfindung*, *Gefühl*, *Frische*, *Gestaltenfülle*, and not simply for *Verstand* and *Vernunft*. And then at the end of it all came Herder, whom Biese compares with Lessing as follows: *Bei Lessing wandeln wir auf sicherem Grunde, auf der Erde, und erst nach und nach öffnen sich die Weiten des Himmels; bei Herder werden wir freilich von Flügeln in den Himmel getragen. . . . Lessing hatte über die Kunst und ihre Gesetze gedacht, Herder taucht das scharf Gedachte in schwärmerische Empfindung.* Lessing died in 1781, Herder twenty-two years later. The one was the finest type of Rationalist that

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Germany ever produced ; the other had an equally superb type of Romantic mind. When Herder began to publish his "Fragmente," German Romanticism began to be.

The first act of the Romantic movement lasted from 1766 to 1790 and may be termed the time of *Entstehen*. During this period about thirteen young writers, Lenz, Leisewitz and others like them, starting from Rousseau and encouraged by Herder, Goethe and Schiller, set out to revolutionize German literature from the twofold point of view of form and content. Following the lead of Klingler's notorious drama based on the American Revolution, Tieck first called them the writers of Storm and Stress, and the name has adhered to them ever since ; there is no reason why it should not, for its appropriateness defies refutation. Tired of the gentleness and regularity of the literature of their native land, they determined to put vim and vigor into its content, and variety and daring into its form. They succeeded ; indeed they did a deal of good despite the fact that Karl Moor and Götz von Berlichingen begot by imitation a numerous and unworthy posterity. But it should have been clear to each of them from the beginning — they were all young — that such radical endeavor could not long survive its initial enthusiasm. And when "Don Carlos" appeared in 1787, and "Faust, ein Fragment" in 1790, — a work begun much earlier and still containing elements of juvenile fervor, — it was evident that the curtain was soon to be rung down on a series of scenes of which the spectators had now grown tired. Not one single storm-and-throng writer remained loyal to the ebullient cause throughout a long and ripe old age ; the affair was history after 1790.

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The second act lasted from 1790 to 1798 and may be called the period of *Reifen*. This act was more complicated, more heated than the first. The Philistines felt that they had won a signal victory by the retirement of their fiery opponents, and became more perniciously active. Herder became more of a problem. What Romanticism would have been without him is a question; and yet, possibly owing to the fact that his ideas were now self-evident, the physicist J. W. Ritter alone stood in sympathetic proximity to him. And Kant became a problem. Though Romanticism is hardly thinkable without him, it was a question from the beginning of overthrowing him. It was a question, throughout the period, of the relation of reason to intuition, of might to metaphysics, of force to feeling; and the latter won. So far as created works are concerned, the key to the act lies in Goethe's "*Wilhelm Meister*," Fichte's "*Wissenschaftslehre*," Schelling's "*Philosophie der Natur*," and the works of Wackenroder. So far as the ultimate outcome of the period is concerned, one must study the friendships made and broken during this time. Goethe and Schiller struck up a bond that was to last until the latter's death. The Schlegels, on the contrary, broke with Schiller for good and all. Out of this reseating of the guests at the poetic round table grew the necessity of establishing a new journal, the *Athenäum*. With its founding the curtain was again to be rung down, this time not on an audience that was wearied by what it had just seen, rather on one that had become much interested, one that anxiously awaited the new scenes that were to follow. After 1798 Rationalism became history and Romanticism an established reality for the present.

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The third act lasted from 1798 to 1815 and may be designated the age of *Blühen*. Romanticism was at its height. The Germany of the Germans never witnessed a more intense spiritual era. Wackenroder, Novalis, Herder, Kant, Schiller, Nicolai, Kleist, Wieland, Theodor Körner, Iffland and Fichte, after having produced some works of marvelous individuality, died. Such a mortuary record will change completely the literary programme of any country. Ten Romanticists were born, Mörike, Freiligrath and Geibel being the most important. Schleiermacher continued to preach the God within us, Fichte the omnipotence of the *ego*, Schelling the spirit of nature. Dramatically it was the age of Kleist and Zacharias Werner, philologically that of the "Kinder- und Hausmärchen" and "Des Knaben Wunderhorn," of the translations of Shakespeare, the lectures by Wilhelm Schlegel on comparative literature and those of Friedrich on characteristics. A number of other Romanticists wrote minor creative works, poems and novelettes that are almost as much alive to-day as they were one hundred years ago. Politically the Germans were, like Goethe's Clärchen, now *zum Tode betrübt*, now *himmlisch jauchzend* over the battles of Jena and Leipzig. If the Romanticists ever came near realizing their much longed for Golden Age, this was the time. But the pace was too rapid. Spirituality in artistic form is good; political and social realities are necessary. And, though it sounds like the irony that superciliously smiles at the laboriously but effectively accomplished, when Napoleon was banished, the happiest days of German Romanticism were gone and gone beyond recall. With the battle of Belle Alliance (Bismarck was born in the same year) the curtain was to

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be rung down for a third time and a new era was to begin. The defeat of Napoleon placed tremendous responsibilities on the shoulders of his Germanic foes ; but responsibilities and Romanticism do not harmonize. After June 18, 1815, the *Blütezeit* of German Romanticism became history.

The fourth act lasted from 1815 to 1848 and must be classed as the generation of *Abnehmen*. Romanticism slowly lost weight. It was the age of Young Germany, that did journalistically about what Storm and Stress did dramatically. And it was the age of Heine. About twenty Romanticists died and only one, Herwegh, was born. The period was not nearly so bright as the preceding one ; it is always difficult for the dramatist to sustain interest after the climax has been reached. It was the day of the *feuilleton* and of political poetry. Had not the third act been so illustrious, this one would have seen the end of Romanticism. But there is a marked tenacity about things spiritual ; it takes time to change from an *Ofterdingen* to a *Tartuffe*, just as it takes time to remould a Romanticist Tieck and make him the Realist he became after about 1821. Romanticism was indicted as early as 1830 ; the charges were investigated and the indictment was sustained at the Berlin revolution of 1848, when Frederick William IV was obliged to relinquish his Mediæval ideas of statehood and grant an unromantic constitution to a realistically inclined people. After March, 1848, systematic German Romanticism became history.

The fifth act lasted from 1848 to 1866 and should be remembered as the epoch of *Bergehen*. Romanticism had not made good ; it had produced some literature of great poetic beauty, but it lay far removed from the realities of

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life. It was now only a matter of time until the Romantists retired and the Realists took their place and their supremacy was recognized. During these last eighteen years some lyrics were written that betray their Romantic ancestry, but the whole period was one of ever vanishing Romanticism. And when the ancient and honorable House of Hapsburg was eliminated from German leadership and the scattered surviving erstwhile Romantists became Realists, Romanticism of any sort became history.

And now a significant question arises : What has been the aftermath of German Romanticism ? From the point of view of literature, pure and simple and durable, the harvest has not been great in proportion to the labor expended. Literature has to do with life, and life has changed. Precious little Romantic literature has been written since 1866 ; between 1866 and 1890 there was indeed next to none. It might be said that the most significant event during this period was the appearance in 1870 of Rudolf Haym's "Romantische Schule." Since 1890 no other movement in German literature has been studied more than Romanticism, and very many of the monographs on the movement give evidence of ancestral gratitude to Haym's monumental book. Since 1890 there have been sporadic evidences of a Romantic renaissance also along literary lines ; it has been a realistic age, and one tendency invariably calls forth the opposite. Hauptmann has, on occasion, become symbolic ; so have Sudermann and Heyse and Spitteler. Others have become Romantic in other ways, but it has always been a matter of fleeting mood rather than fixed disposition. We, and the Germans, live in a totally different world. The

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age that produced a Novalis or a Kerner cannot be duplicated, the children of such an age no longer live among the sons of men. The establishment of the German Empire, a generation of armed peace, unexpected progress in science, gratifying commercial prosperity dependent upon at least apparent amicability with other nations, hitherto undreamed of methods of travel between nations making the old sort of cosmopolitanism a dream and the new sort a reality, labor and labor laws and labor unions, the emancipation and equalization of woman, the significant strides of democracy accompanied by the inroads of socialism, even the spread of sports so different from the days of Father Jahn, — all of these things, and all of those other things that branch off from them, make the glorification of the Hohenstaufens (1137–1254) an impossible anachronism and the search for a blue flower an inconceivability. Germany may, some day, witness another Romantic movement; but if so, it will be very different from the one of 1766–1866, which looked backward. The new one, if it ever comes, will have been provoked largely by the apparently fantastic strides of reliable science, that bears so slight a resemblance to the night-sideisms of 1800, and it will seek its Golden Age in the future. Speculation as to the rôle of Romanticism in the literature of the future, however, is and remains only speculation.

But Romanticism was much more than a literary movement. The universities of Berlin (1809) and Bonn (1818), the science of philology, artistic verse and strophe forms, the study of nature, the appropriation of foreign literatures by translations, the music of Wagner and Liszt and Brahms, the science of history and some of the things above noted

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as making modern Romanticism impossible, the establishment of the German Empire, for example, — if all of these things and their subdivisions cannot be traced directly to the efforts of those men who lived and worked and wrote and thought during the age that we call Romantic, then there is no such thing as the sequence of events and consequential reasoning is a delusion. Men are no longer writing Romanticism, they have what the Romanticists sought. The records of Romanticism are to be found not only in the libraries but also out of them.

But it is only fair to say that the shield also has its reverse side ; the aftermath has also been harmful. Friedrich Schlegel's "Lucinde" appeared in 1799. It preached moral shamelessness, and Schleiermacher, the preacher of the School, approved of its ethics. These men overthrew the old canons of morality without having sufficient strength to set up new ones. Unconventional living and thinking was one of the evils of German Romanticism. And another was the exaggerated glorification of the Middle Ages, superinduced by such works as Novalis' "Die Christenheit oder Europa," Wackenroder's "Herzensergiessungen" and Tieck's "Sternbald," and leading to an unhealthy reaction in Church and State. In his "Geistige und soziale Strömungen im XIX. Jahrhundert" Theobald Ziegler briefly defines this tendency as ein verhängnisvoller Zug nach rückwärts, which it unquestionably was. And the third weak spot in German Romanticism was, in plain language, its whimsical and arbitrary fancifulness ; it was not true. Following the lead of the first three fourths of "Wilhelm Meister," the Romanticists tried to introduce poetry into life on all occasions and under all conditions, and in so

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doing they forgot and neglected those eternal verities and realities that really make life worth poetization. Irregularity in life, Mediævalism in history, fantasticalness in literature — these are the three charges that any serious student can prefer against German Romanticism. As to the extent to which these charges still hold, each student must decide for himself.

And so this great drama is over ; it is played out. It was a wonderful production, however, in its day. Like "Götz von Berlichingen," it included every class and condition of mankind and was made up of many scenes. It had its fools and its philosophers, its priests and its worldlings, its scientists and its poets, its historians and its prophets, its idealists and its realists, its men and its women. At times the action moved rapidly (1798–1815), at times slowly (1815–1848). Songs were interspersed ; there was incidental music ; the scenery was painted by the members of the company. There were cheap spots in the drama made to catch the eye and the ear of the public ; and they succeeded, though they would not succeed now. And there were purple patches that have since faded ; all things temporal change, hence the mutability of literature. But there are at the same time scenes in verse and prose, in sound and color, that have survived and will survive because of the immutability of the mind and heart of man.

Of the company that produced this drama, two, the *Dioscuri* of Weimar, stand out. Goethe, like Graf von Shrewsbury in "Maria Stuart," preserved his calm, became fanatic and factious never, and tried honestly to reconcile the two camps. To a certain extent he succeeded. But when he saw that the younger party wished to usurp

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certain powers, which usurpation his Olympian judgment could view only with disfavor, he bade them a gracious farewell and went his way. But he remembered them and their ideals considerably in some of his epics and in more of his lyrics, while he employed them fully and effectively in the second part of Germany's greatest dramatic poem, in the second part of his own life work. Schiller, Goethe's friend from the beginning of systematic Romanticism on, moved among them the great idealist, believing in God, in Faith, in Virtue, in the dignity of Woman and the freedom of Man. Be it said to their everlasting honor and his, he too tried to become their friend and adherent. But like his own Max, he could not and be true to himself, so he bade them farewell definitely, on one certain day. But he anticipated their ideals significantly in his Italian ghost-seer, while he remembered them kindly in his Scottish lover, his Gallic maid and his Grecian mother. The connection of Goethe and Schiller with the Romantic movement is an uncommonly instructive theme ; their defection from it was a mutually unfortunate incident.

To revive and reproduce this old drama in its entirety is impossible ; its fable is out of date. To read it as a book drama is instructive ; its fable once had its appeal. To study its best scenes is inspiring. Just as certain old operas, cantatas and masses contain tuneful arias buried amid a heap of unmelodious song, so is the fable of this old drama replete with isolated scenes that thrill, with stories that charm, with thoughts that inspire, with canvases that delight, with songs that exalt.

Systematic Romanticism has fallen. It fell, however, as did Poland. Poland fell, but the Poles still survive.

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Romanticism as a movement fell, but Romanticism still survives. It survives, for there is something in the poetic mind which refuses to be satisfied with the mere logic and economics of life ; something which impels the poet to go beyond accurate reason and photographic description ; something that enables him to derive enduring pleasure from the happy use of symbolism. And when the poet becomes symbolic, as he frequently does, he becomes Romantic. The fall of systematic Romanticism calls to mind, therefore, part of a poem by Karl Förster (1784-1841), which runs as follows :

Was vergangen, kehrt nicht wieder ;
Aber ging es leuchtend nieder,
Leuchtet's lange noch zurück !

Meanwhile, those books that were advocates for the Moderns, chose out one from among them to make a progress through the whole Library, examine the number and strength of their party, and concert their affairs. This messenger performed all things very industriously, and brought back with him a list of their forces.

Jonathan Swift, "The Battle of the Books"

Der Bücher sind zu viel, um noch so viel zu gelten ;
Denn wohlfeil ist die Meng', und teuer nur was selten.
Mit ihnen ist's, wie mit den Menschen selbst gethan ;
Den, der mit vielen lebt, gehn wenig näher an.
Man sieht sie an, allein, wer kann sie alle nennen,
Erfennen ihren Wert, wie sie vorüber rennen ?
Ich leb' in kleiner Stadt, sie ist mir fast zu groß ;
All seine Nachbarn liebt man auf dem Dorfe bloß.
Dort hat man keine Wahl, man braucht die ganze Zahl ;
Hier stellt zumal die Qual sich ein mit Zahl und Wahl.
Ich aber ungequält hab' einen Freund gewählt,
Der mir die Bücher wählt, daß mich die Zahl nicht quält.

Friedrich Rückert, "Die Weisheit des Brahmanen"

PART ONE

SECTION I

THE WRITERS OF BEST SELLERS

There are 1345 pages in the fourth and fifth volumes of Goedeke's "Grundriss." Of these, 251 pages are devoted to Goethe, 223 to Schiller, 46 to the Göttinger Dichterbund, 25 to Herder, 22 to Wieland, 18 to Klopstock, 5 to Jean Paul, and 3 to Hölderlin. The remaining 752 pages are devoted to the writers of "best sellers," to men and women who wrote popular works that were read by many people. In view of these figures, it would be a grave misapprehension to believe that German Romanticism, even from 1790 to 1815, stood alone, or was without competition, or was decidedly predominant. Indeed, had there been no Romanticism whatsoever, there would be a weak link but no open break in the chain of German literature.

The century from 1766 to 1866 was an intensely "literary" one. And in any such age there are always three classes of writers: the evanescent who write for the masses, the idealists who write for idealists, and the immortals who write for all time. As is the case with other trinities, the three sides of the literary trinity gradually merge one into the other, so that a knowledge of any one side is indispensable in the study of the other two. To study Romanticism without paying any attention to the two contemporaneous undercurrents — rationalistic sentimentalism

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and Classicism — would be like studying the Thirty Years' War and leaving Catholicism and Skepticism out of consideration.

The maturing Classicists soon grew up and wrote some things for all time. But they did not have a clear and undisputed field. Even Goethe came unto his own slowly. In his "Romantische Schule" Heine says, for example, of Lafontaine: *Der „Göz“ war ein dramatisierter Ritterroman, und diese Gattung liebte man damals. . . . Die Romane von August Lafontaine wurden jedoch ebensovorn gelesen, und da dieser unaufhörlich schrieb, so war er berühmter als Wolfgang Goethe.* When the Empress Catherine, the illustrious patroness of the French Rationalists, received a copy of Nicolai's "Nothanker," she at once sent the author a gold medal in recognition of his merit and accompanied it with a fervent petition to send her anything and everything he might from then on write. Hettner speaks of Nicolai's "Bibliotheken" as nicht bedeutend, aber weit verbreitet.

Romanticism had to make its way therefore against Classicism and what might be called Philistinism. Against the former, the more level-headed of the Romanticists cherished no great grudge. Indeed, when we consider the works of Goethe and Schiller, and even of Lessing, that contain Romantic devices, and when we consider the works of the Romanticists which, according to the suffrage of time, have become "classics," it seems that there was something resembling a compromise. But Romanticism never compromised with Philistinism, of which there were many producers and very many consumers. Of the former, eleven of the most important out of the almost interminable

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list follow, in chronological order. Christian August Vulpius's (1762–1827) "Rinaldo Rinaldini, der Räuberhauptmann, eine romantische Geschichte unseres Jahrhunderts" (1798) might also be included.

The plot of just one of these works, Friedrich Rochlitz's "Die Landmädchen," gives a fair idea of the sort of literature people really read in the palmy days of Jena Romanticism and Weimar Classicism :

The Reverend Lehnhold is dead and his estimable widow conducts a charitable, cultural boarding house at her country place in Grünfeld. There are, however, only two patrons in residence, Jettchen, aged fourteen, the daughter of the deceased tenant of the place, and Hanchen, aged thirteen, the daughter of a deceased shopkeeper of a neighboring village. Better girls never lived. They loved each other, their adopted mother, and all that is good. Jettchen was supported by Felix, court chamberlain, aged fifty, a bachelor, out of gratitude for services rendered by her faithful father; Hanchen, by the income from her small inheritance. Felix takes a liking to his adopted child, writes to her, sends her books, which are given to her after her adopted mother has inspected them, and finally even sends her material for a new dress that will make up prettily.

Then Madame Pfeil, a widow, aged forty, appears on the scene. She takes Jettchen in charge, — it is needless to say that she is the friend of Felix, — teaches her the difference between dressing and dressing up and a number of other useful things. Then Jettchen is taken to Schloss Grünfeld; but she does not forget those at the boarding house for cultural purposes. Time goes and Jettchen grows and a wedding is inevitable. People laugh a little at the

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discrepancy in ages between Jettchen and Felix, but that is a small matter. That Felix dropped dead one day just before the wedding was, however, a large matter! There was some little gossip that came close to scandal; but there was no ground for it and it died of its own accord. Jettchen is alone, though she now has other chances, having become popular through the attentions of Felix, court chamberlain, aged fifty. But Jettchen follows her better impulses, goes back to the boarding house, only to be received with much welcoming by the villagers and especially by Hanchen, now married to August, who fills the double post of village teacher and village preacher, and only to get married herself to another preacher. And they lived together as happily as two people can when they are bound by the ties of love, honor and fidelity.

This work appeared in 1799, the year of the appearance of "Lucinde," "Wallenstein" and "Reden über die Religion." There was this fundamental difference between that work and these: it was read by more people. Rochlitz wrote much of this kind. Lafontaine filled one hundred and fifty volumes of the same sort. Romanticism had to make its way against Philistinism and Classicism.

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C. F. Nicolai (1733-1811)

Freuden und Leiden des jungen Werthers, prose parody, 68 pp.

Das Leben und die Meinungen des Herrn Magister Sebalbus Roth-anter, satirical novel, 778 pp.

J. J. Engel (1741-1802)

Herr Lorenz Starf, novel, 399 (small) pp. Appeared first serially in Schiller's "Die Horen." (Der letzte große Erfolg der alten Aufklärungsliteratur.)

THE WRITERS OF BEST SELLERS

- J. H. Voss (1751-1826)
Luise, idyl in verse, 217 (small) pp.
Gedichte, 362 pp.
- A. H. J. Lafontaine (1758-1831)
Die Verirrungen des menschlichen Herzens, novel, 391 pp.
Natur und Liebe, novel, 304 pp.
- A. W. Iffland (1759-1814)
Die Jäger, drama, 186 (small) pp.
Der Spieler, drama, 160 (small) pp.
- A. F. F. von Kotzebue (1761-1819)
Die deutschen Kleinstädter, comedy, 95 pp.
Menschenhaß und Reue, drama, 105 pp.
Die Indianer in England, comedy, 75 pp.
Der Rehebock, comedy, 88 pp.
Der hyperboräische Esel, 35 pp. (A clever attack on Romanticism)
- K. Pichler (1769-1843)
Stille Liebe, short story, 35 pp.
Der schwarze Friß, short story, 56 pp.
Der Badeaufenthalt, short story, 58 pp.
- J. F. Rochlitz (1769-1842)
Die Landmädchen, short story, 38 pp.
- K. G. S. Heun (H. Claren) (1771-1854)
Erste und letzte Liebe, short story, 35 pp.
Hunter ist die Hauptsache, short story, 44 pp.
Unterirdische Liebe, short story, 86 pp.
Der Wurfball, short story, 10 pp.
Mimili, short story, 90 pp. (*Der Schläger des Jahres 1816*)
- K. A. F. von Witzleben (A. von Tromlitz) (1773-1839)
*Romantische Gemälde aus dem Leben Albrecht des Kriegers, Mark-
 grafen von Brandenburg*, novel, 322 pp.
Franz von Sickingen und seine Zeitgenossen, novel, 366 pp.
- E. B. S. Raupach (1784-1852)
Der Nibelungen-Hort, drama, 184 pp.
Die Tochter der Luft, mythical tragedy, 176 pp. (After Calderon)
Kaiser Friedrich II., historical drama in 4 parts, part one, 176 pp.
 (From the Hohenstaufen-Cycle)

SECTION II

STORM AND STRESS

So eminent an authority as Wilhelm Scherer once referred to the entire period in German literature from 1770 to 1815 as an unbroken, unified whole ; and other literary historians of smaller calibre were formerly accustomed to look upon Romanticism as nothing more or less than a reënforced echo of Storm and Stress. These historians discussed the literary revolution, folk-songs and chap-books, old German art, fantastic gruesomeness, pantheism, æsthetics without rules, individuality, personality, geniality, politics and civics based on self-preservation, as parts of the scheme of the writers of Storm and Stress, and then fitted these same rubrics to the Romanticists. They discussed Herder and found it impossible to locate him in any one camp ; he seemed a combination of psychology, philology, philosophy, theology, anthropology. They analyzed the Storm and Stress elements in the writings of Fr. H. Jacobi and concluded by saying that the man is a Romanticist. They found Romanticism in Justus Möser and Storm and Stress in Schleiermacher. They detected Storm and Stress in Brentano and Romanticism in the Stolbergs. The study of literary distinctions had not yet been sufficiently developed.

But all this has changed. Whether we like literary labels or not, they are here to stay, for they are convenient.

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As new light is thrown on German literature, the lines of demarcation are being more tensely drawn. Various dates are being set up as marking the close of one tendency and the beginning of another. Various dates have been suggested as most appropriately marking off the beginning and close of this particular movement. Some historians like even numbers and set up 1770 and 1785; but these dates have very little to commend them. Eduard Engel rather happily marks off 1771 ("Götz") and 1783 ("Kabale und Liebe"). For the purpose of this outline, 1767, the year of Herder's "Fragmente," and 1787, the year of Schiller's "Don Carlos," most accurately demarcate the beginning and end of the movement.

That Storm and Stress gradually merged into Romanticism is obvious. And O. F. Walzel in his "Deutsche Romantik" (pages 3-10) most concisely points out that which differences the one movement from the other. The writers of both were enthusiastic, impetuous, ingenious and so on, but the Storm and Stress writer went just so far in the analysis of his feelings, and then stopped stock-still, afraid to go any farther, weak metaphysician that he was. He was a man of reason after all. The Romanticist analyzed his feelings down to the minutest detail and still had something more to say, something more to reveal, some mystery to clear up, good metaphysician that he was. He was a man of intuition all in all.

The movement was a dramatic one almost entirely; dramas were written in abundance, lyrics and epics almost wholly neglected. The writers were young, some of them under twenty, others but little over twenty, and Herder, the oldest, was under thirty when the movement had well

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started. The influence of Rousseau's "Émile" and "Héloïse" can hardly be overestimated, from the standpoint of content, while the conception of Originalgenie is to be traced to Edward Young's (1683-1765) works, "Original Composition," and so on, and Shakespeare was set up as the model for many scenes and changes of scenes. Regicide, fratricide, infanticide, insanity, opposition to pedantic learning and training — these are a few of the favorite themes. The language became contracted, the hero had time to say only *Bin's* for *Ich bin es*; strong figures were used, Götz says he feels as though he had the sun in his hand and could play ball with it; certain words are emphasized by repetition: *Genie*, *Kerl*, *Kraft*, *Marf*, *schmeißen*, *fressen*, *stürzen*, and so on. It was a youthful movement that could not last long; Goethe and Klinger were the first to outgrow it. Aside from the men that follow, there were also such little people as L. P. Hahn, Sprickmann, Babo, and Gemmingen; and there were some women, such as Charlotte von Kalb and Karoline von Lengefeld-Beulwitz-Wolzogen. The movement took its name from Klinger's drama of like name (1776), though this drama was first, and more happily, called "Der Wirrwarr," Klinger changing it to "Sturm und Drang," at the suggestion of Christoph Kaufmann, who took the idea from Lavater. The expression *Sturm und Drang* did not, however, become current until 1828, when Tieck made it so by discussion connected with his edition of Lenz's works.

The plot of Klinger's "Sturm und Drang" gives a fair idea of the sort of literature that was being written at that time. The scene is laid in America, 1776, the year of our immortal Fourth of July. There are twelve characters, three

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of whom are significantly named Wild, La Feu and Bushy. The latter name and Berkley are taken from Shakespeare's "Richard II." There are five acts and thirty-seven scenes. There is only the slightest thread of coherency in the story, which tells of the sapid events in the lives of two young men on a rampage in this country. The language is bombastic beyond description. Wild says, for example, that he would like to stretch himself across a kettle-drum in order to become expanded, or he would like to live in the barrel of a shot-gun until some one fired him off in the air! Lessing said that it was impossible for him to read the piece through, a task that has been performed by very few people.

The Bushys and the Berkleys hate each other immensely. Wild, really the hero, turns out to be Lord Bushy's son and falls in love, of course, with Karoline Berkley. Captain Boyer turns out to be the son of Lord Berkley. Wild was making considerable headway with the Berkleys until Boyer shows up, having in the meantime landed the other Bushys on a desert island in the wildest part of the Father of Waters. Wild and Boyer will fight a deadly duel, but war breaks out, family dissensions are forgotten and all fight for the common cause. After the war the intended duel between Wild and Boyer is not necessary, for had not Mohr, Boyer's boy, rescued the Bushys and hidden them in the hold of the ship? There follow a family reconciliation, a double wedding and fireworks, all of which is tame in comparison with the individual episodes.

This is the sort of works that were being written in Germany in 1776. In the same year Lenz's "Die Soldaten," Klinger's "Die Zwillinge," Leisewitz's "Julius von Tarent,"

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Wagner's "Die Kindermörderin," and Maler Müller's "Fausts Leben" appeared. It seems like an omen that E. T. A. Hoffmann was born and that Adam Smith finished his "Wealth of Nations" in the same year.

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Stürmer und Dränger. Edited by A. Sauer (Deutsche National-Litteratur, Volumes 79, 80, 81), Stuttgart, no year. Contains works by Klinger, Leisewitz, Maler Müller, Schubart, Wagner and Lenz.

Sturm und Drang. Dichtungen aus der Geniezeit. Edited by Karl Freye, Berlin (Bong), no year. There are two volumes, containing works by Gerstenberg, Leisewitz, Lenz, Klinger, Wagner and Maler Müller. There is a general introduction in Volume 1, pages i to xc, and separate introductions to the different writers. Freye's edition is to be preferred.

READING LIST

J. G. Herder (1744-1803)

- 1767. Fragmente über die neuere deutsche Literatur, 98 pp. (I)
- 1769. Kritische Wälder oder Betrachtungen, die Wissenschaft und Kunst des Schönen betreffend, 171 pp. (I)
- 1770. Abhandlung über den Ursprung der Sprache, 222 (small) pp.
- 1774. Auch eine Philosophie der Geschichte, 155 (small) pp.
- 1778. Volkslieder, 506 pp.

J. W. von Goethe (1749-1832)

- 1773. Götz von Berlichingen, tragedy in 5 acts, 132 pp.
- 1774. Die Leiden des jungen Werthers, novel, 108 pp.
- 1790. Faust: Ein Fragment, tragedy, 60 pp.
Poems: Willkommen und Abschied; Prometheus; Mahomet's Gefang; Wandrers Nachtlied.

J. C. F. von Schiller (1759-1805)

- 1781. Die Räuber, tragedy in 5 acts, 120 pp.
- 1783. Die Verschwörung des Fiesko zu Genua, tragedy in 5 acts, 108 pp.
- 1784. Kabale und Liebe, tragedy in 5 acts, 96 pp.
Poems: Rousseau; Der Eroberer.

STORM AND STRESS

J. G. Hamann (1730-1788)

1759. *Sokratische Denkwürdigkeiten*, pseudophilosophic discussions, 348 pp.

1788. *Sibyllinische Blätter*, a collection of 454 sententious paragraphs published under this title by Friedrich Cramer in 1819. The same volume contains a life of Hamann and his relations to Herder and Goethe.

J. K. Lavater (1741-1801)

1778. *Physiognomische Fragmente*, 696 pp.

1787. *Aphorisms on Man*, 112 pp.

F. H. Jacobi (1743-1819)

1775. *Eduard Allwills Briefsammlung*, epistolary, philosophic novel, 404 pp.

1777. *Woldemar*, novel, 482 pp.

H. W. von Gerstenberg (1737-1823)

1768. *Ugolino*, tragedy in 5 acts, 63 pp.

Der körperliche Schmerz ist unstreitig unter allen Leiden-
schaften am schwersten zu behandeln, und Sie haben die
schreckliche Art desselben mit so großer Wahrheit und mit so
mannigfaltiger Wahrheit behandelt, daß meine Rührung
mehr als einmal durch das Erstaunen über die Kunst unter-
brochen worden. — Lessing.

J. M. R. Lenz (1751-1792)

1774. *Der Hofmeister*, comedy (Lenz had original ideas as to the difference between comedy and tragedy) in 5 acts, 81 pp.

1775. *Pandämonium Germanicum*, satirical sketch in 2 acts, 20 pp. (Among the "characters" of this play are Lenz, Goethe, Hagedorn, Lafontaine, Molière, Rabener, Klotz, Rabelais, Weisse, Wieland, Klopstock, Herder, Lessing and Shakespeare.)

1776. *Die Soldaten*, comedy in 5 acts, 48 pp.

F. M. von Klinger (1752-1831)

1776. *Sturm und Drang*, drama in 5 acts, 59 pp. (The play which, at the suggestion of Tieck, gave the name to the movement. It was originally called "Der Wirrarr." Lessing said he could not read it through.)

1776. *Die Zwillinge*, tragedy in 5 acts, 50 pp.

J. A. Leisewitz (1752-1806)

1776. *Julius von Tarent*, tragedy in 5 acts, 55 pp.

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H. L. Wagner (1747-1779)

1776. *Die Kindermörderin*, tragedy in 6 acts, 72 pp.

F. Müller (Maler Müller) (1749-1825)

1778. *Fausts Leben dramatisiert*, 74 pp. (Includes an introductory dedication to Otto von Gemmingen.)

1781. *Gofo und Genovefa*, drama in 5 acts, 159 pp.

J. J. W. Heinse (1746-1803)

1787. *Ardinghello*, novel, 500 pp.

C. Stolberg (1748-1821)

1779. *Gedichte der Brüder*, 318 pp.

F. L. Stolberg (1750-1819)

1779. *Gedichte der Brüder*, 318 pp. (Same as above.)

C. F. D. Schubart (1739-1791)

1785. *Gedichte*. A good selection is found in Kürschner's *D. N. L.*, Volume 81, pages 310 to 434. One of his best known poems is "Die Fürstengruft."

1787-1791. *Auszüge und Stellen aus der „Vaterlands-Chronik“*, 352 pp. (Articles on a great variety of topics; short, interesting, valuable.)

SECTION III

THE CLASSICISTS OF WEIMAR

Jena and Weimar lie very close together. Romanticism reached its zenith in the former, Classicism in the latter. If literature is an artistic visualization and faithful reflection of life, how could there be any marked difference between the visualizations and reflections of contemporaneous poets in two towns only fifteen miles apart? And yet there was. It is the old question of taste, about which there is no disputing. And regional proximity seems to have but little bearing on similarity of spiritual predilection: two brothers grow up on the same homestead and in the same family, the one becomes a broker, the other a bishop. Try as we may, it is difficult to find many points in common between the creations of Fichte, the Schlegels, Tieck and Novalis of Jena, and those of Herder, Wieland, Goethe and Schiller of Weimar. These immortals knew each other, wrote to each other, and in some instances admired each other; but rare are the cases where the two camps exchanged tactics.

Wieland and Herder were, to a certain degree, the forerunners of Romanticism. Wieland took the content of "Oberon," in part, from an Old French novel, "Huon de Bordeaux," the verse form, *ottava rima*, from Ariosto, the general character of the work from Shakespeare's "Midsummer Night's Dream," all of which sounds

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romantic. Yet the work is Wieland's very own ; a discussion of it belongs only to a genetic treatment of Romanticism. The relation of Herder to Romanticism is a long story, the narration of which is interesting and the conclusion of which is instructive — on general principles. The only trouble is, Herder's story throws only a sort of head-light on the Romantic promontory in the distance ; Romanticism proper must be studied at closer range. Schiller, after he grew up, became the Classic opponent of the movement. We know how, on May 31, 1797, he "discharged" Friedrich Schlegel for good and all, and Friedrich was Wilhelm's only brother. And how could we expect Friedrich Schlegel and Friedrich Schiller to become and remain loyal comrades in letters when Schlegel was preaching arbitrariness and Schiller law. And then there is Goethe. A broader-minded man never lived in Germany. He stood, not by choice but by reason of his unapproachable genius, on lofty and yet secure heights and looked down with Olympian calm and classical serenity upon the battles being waged below. The sight inspired him, now one way, now another ; but it never blinded him.

Goethe's attitude toward Romanticism was different at different times. He began as its cautious and tentative friend ; he closed as its impatient and skeptical opponent. About the time he began his friendship with Schiller, 1794-1795, he and the Schlegels agreed on the superiority of all things Grecian, while they developed the Romantic theory from his "Wilhelm Meister." Novalis looked upon him as the vicegerent of the poetic spirit on earth, and Caroline, the intellectual Egeria of the Jena circle, proclaimed his inestimable services to an eager

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public. He had Friedrich Schlegel's "Alarcos" and Wilhelm's "Ion" performed at Weimar, partly because they attacked Kotzebue and the other Philistines on whom his pen, too, dripped vitriol. He admired Tieck's "Geneveva" and saw the reasonableness of Schelling's pantheistic conception of nature. He praised "Des Knaben Wunderhorn" and had two of Werner's dramas—Werner in turn familiarized him with the sonnet—performed at Weimar, while his relation to Bettina was, so far as she was concerned, intimate indeed.

But Goethe's passing relations to the individual members of the movement is one thing; his adoption of their beliefs and practices is quite another. Their impassioned subjectivity, their whimsical formlessness, their advocacy of marriage *à quatre*, and their pathological effusions,—on these things Goethe could only turn a deaf, if not defiant, ear. Nor could he accept their theory of Old German art, their neo-Catholic sentimentality, the later mysticism of his former friend Schelling to say nothing of that of Görres, their idolization of laziness, and their reactionary tendencies along political lines as they had become embodied in the works of Novalis and Gentz. In short, Goethe could not side with the Romanticists, young or old, in matters of basic importance. Visionaries that they predominantly were, they looked backward; realist that he preëminently was, he looked forward.

Those of his works that show most clearly that he lived in an age of Romanticism are listed. If we speak of the "Romantic School" and this only, the list is too long; if we speak of the Romantic movement, and this outline concerns the movement, the list cannot be made shorter.

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Schiller's connection with the Romanticists is a long, negative story; they disliked him personally and professionally. There were, to be sure, at first, about 1795, some signs of friendship based on common agreement; but they soon disappeared and did not reappear until about a generation later. He and they could not agree on any subject. Wilhelm Schlegel wrote an excellent parody on his "Würde der Frauen" and Novalis looked upon the illogical, fantastic fairy tale as the only true poetry, according to which Schiller would be no poet at all. Schleiermacher, who certainly could have cherished no personal enmity against Schiller, praised Friedrich Schlegel's "Alarcos" and condemned Schiller's "Braut von Messina" in the same breath. In the famous 116th fragment, Friedrich Schlegel gave his famous definition of Romantic poetry, a definition to which Schiller could not in any way subscribe. Wilhelm Schlegel delivered (1808) his suggestive lectures on dramatic literature and did not draw on Schiller for illustrations. Solger formulated the Romantic doctrine of æsthetics and deviated as far as possible from Schiller's treatises on the same subject. Jean Paul did not mention Schiller in his "Vorschule der Aesthetik," Schelling meandered through the whole realm of the tragedy and remained poles removed from Schiller, and lesser lights, brought up to admire Schiller's early plays, turned away from him and to his opponents. From the standpoint of theory, Schiller came off ill with the Berlin-Jena group of Romanticists. And after the War of Liberation, the Heidelberg group and its numerous clientele did some creative work that tended to draw attention still more away from the author of "Tell" and to those that were producing dramas

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and epics that were not quite so patriarchal. The romantically inclined read "Das Lied von der Glocke" and laughed at its Philistinism while the Philistines read Claren's "Mimili," the great hit of the year 1816, and were pleased.

Nor did Schiller's works sell well; nor were they played frequently. Cotta brought out the first complete edition in 1812-1815 in twelve volumes. It was five years before a second edition was necessary. The only way in which this can be viewed as a reasonable demand for the works of Germany's greatest dramatist is to remember that Germany was then the land of many writers and many books. And on the stage Schiller came unto his own slowly. From 1834 to 1837, Immermann gave him a fair hearing at Düsseldorf; elsewhere he was neglected. And he had been neglected, strange to say, partly because of the popularity of dramas that were so cheap as to be beneath his consideration and yet so flat as to make no appeal to an orthodox Romanticist. "Der Hund des Aubry" received a hearing; "Die Braut von Messina" was unwelcomed. Taste, like genius, remains unexplained.

In short, it is impossible to find conspicuous similarity of purpose or harmony of ideals between Schiller and the Romanticists. Franz Schubert may have set forty-six of his poems to music, according to Brandstaeter, and Hegel may have agreed, in the main, with his philosophy, according to Albert Ludwig. But on the whole there was a regularity and reality about Schiller's theory and practice that could not attract those otherwise constituted. There are scattered touches of Romanticism all through his works,

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just as there are in the works of any great poet ; but only a few of his creations are consistently Romantic, and these are here listed.

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Klassizismus und Romantik in Schwaben zu Anfang unseres Jahrhunderts. By Hermann Fischer, Tübingen, 1889. 22 (quarto) pp.

Schiller und die deutsche Nachwelt. By Albert Ludwig, Berlin, 1909. 679 pp. Read pages 52 to 202. This is the best work on the subject ; so far as Schiller's relations to Romanticism are concerned, it is definitive.

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Goethe:

1794. Das Märchen, 39 pp.
1796. Wilhelm Meisters Lehrjahre, novel, 726 pp.
1799. Achilleis, epic poem, 20 pp.
1800. Paläophron und Neoterpe, dramatic dialogue, 10 pp.
1802. Die natürliche Tochter, tragedy in 5 acts, 128 pp.
1807. Die neue Melusine, fairy tale, 28 pp. Conceived much earlier, committed to paper in 1807, published in Cotta's "Taschenbuch für Damen" in 1817 and 1819, later incorporated in "Wilhelm Meisters Wanderjahre."
1808. Pandora, festival play, fragment, 37 pp.
1809. Wahlverwandtschaften, novel, 302 pp.
1811. Der neue Paris, ein Knabenmärchen, 15 pp.
1814. Was wir bringen, festival play, 62 pp.
1815. Des Epimenides Erwachen, festival play, in 2 acts, 38 pp.
1819. West-östlicher Divan, poems, 144 pp.
1827. Novelle, 27 pp.
1818. Maskeuzüge, dramatic allegories, 70 pp. (Begun in 1781.)
Poems: Der Gott und die Bajadere; Die Braut von Korinth; Schäfers Klage; Groß ist die Diana der Ephefer; Weltseele; Musen und Grazien in der Mart; Zahme Xenien (67 pp.); Invektiven (20 pp.); Sakontala; Hans Sachsens poetische Sendung; Nachtgedanken; Das Sonett.
1832. Faust, second part, tragedy in 5 acts, 286 pp.

Schiller:

1800. Maria Stuart, tragedy in 5 acts, 195 pp. Especially the character of Mortimer, lines 409 to 450.
1801. Die Jungfrau von Orléans, tragedy in 5 acts and prologue, 130 pp.
1803. Die Braut von Messina, tragedy in 4 acts with chorus, 100 pp.
1804. Die Huldigung der Künste, festival play, 10 pp.

SECTION IV

THE TRANSITIONALS

Detailed study has corroborated tradition in referring to Friedrich Richter and Friedrich Hölderlin as the transitional poets between Classicism and Romanticism. They were neither wholly classic nor wholly romantic. Indeed no historian of German literature has yet had sufficient originality to align them with any one movement. And they themselves were almost totally dissimilar. Richter, prolific and versatile and popular, described in queer prose the small but interesting incidents in the lives of the doctors and farmers and teachers and preachers of his own time and country; he was plebeian. Hölderlin, a man without a mind at thirty-six, a devotee of Schiller's idealism, with a limited but weighty message, portrayed in classic verse and romantic prose the lofty deeds of great Greek heroes of long ago. A forerunner of Nietzsche in his despair over the Germany that produced him, he sang of Hyperion and Empedocles and the ether-dwelling gods; he was patrician. It would seem indeed that the one was the antipodal shadow of the other. And yet each resembled in an anticipatory way the Romanticism that was to come, in that both longed for an unattainable ideal, both projected their own personalities on the pages before them, both were formless and diffuse.

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It was from Jean Paul's novels that Friedrich Schlegel, in his "Gespräch über die Poesie," developed his definition of the novel as a work of sentimental content in fantastic form. On the other hand, Tieck's "Lovell" and Jacobi's "Allwill" indubitably stood sponsor for "Titan." In the discussion of Romanticism in his "Vorschule der Aesthetik" Jean Paul eloquently betrays his interest in and sympathy with Romanticism, while in "Levana" there are numerous instances of parallelism with the works of Fichte and Schleiermacher. From the standpoint of religion, pedagogy, individualism, and the nature of the poet, Jean Paul was not only at one with Romanticism, he was, in a sense, its lawgiver.

Hölderlin's theoretical, professional relation to Romanticism was not so integral. Though he died at the age of seventy-three, he enjoyed but fifteen years of interrupted poetic productivity. Totally devoid of humor, unable to understand the words of men while thoroughly appreciative of the stillness of the ether, unable, and unwilling had he been able, to follow the suggestion of Goethe, who advised him to write short poems based on subjects of tangible human interest, Hölderlin wrote, however, such works, and lived such a life, as the layman believes is the case with all romanticists. His translation of Sophocles was begun when the clouds were already gathering before his mind; his one novel, "Hyperion," consists of a series of melodious dirges of two idealistic friends on the degeneration of modern Greece; his one drama, "Empedokles," is a haloed apotheosis of nature; his lyrics, among the best in German literature, are ultra-romantic. In so far as German Romanticism was retrogressive longing, Friedrich Hölderlin was one of its first and staunchest advocates.

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JOHANN PAUL FRIEDRICH RICHTER (JEAN PAUL)

Born March 21, 1763, at Wunsiedel, between Bayreuth and Hof. Father a teacher and preacher. Grew up in extremely narrow and uninformative surroundings. Attended the public schools at Joditz and Schwarzenbach, the *gymnasium* at Hof (1779-81), the University of Leipzig (May 1781-Nov. 1784). Tutor at Hof and Schwarzenbach (1784-96). Visited Weimar (1796), lived there from 1798 to 1800, then at Meiningen and Coburg. Settled at Bayreuth in 1804, where he lived the rest of his days. After having been worshipped by many women, he married (May 27, 1801) a plain girl, Caroline Maier. Prince Primas Karl von Dalberg gave him (1808) an annual pension of 1000 gulden; this was withdrawn in 1813 and then paid by the king of Bavaria. Heidelberg conferred on him the honorary doctor's degree in 1817. He travelled extensively from 1811 to 1821 and was everywhere highly honored. His son died, September 25, 1821, at Heidelberg, a blow from which he never entirely recovered. From 1821 on he suffered from dropsy and almost total blindness. Jean Paul—he possibly fashioned his name after Jean Jacques Rousseau—is the unique figure in German literature. A German at heart, he imitated the French and English writers of the 18th century; he wrote books from books, having kept a series of *Zettelfaſten* in which he compiled excerpts from which to draw later. A Romanticist in that the formless, picturesque, diffusive, personal, subjectivistic, appealed to him. While Hölderlin poetized the great, he poetized the small. Great difference of contemporary opinion as to his merits; Herder praised him, E. M. Arndt excoriated him. More read in his day than Goethe, he is now almost totally neglected. Wrote almost no lyrics, though there is a lyric strain in his novels, and no dramas. The master of the odd, his books have queer titles that have little connection with the contents, and his characters have bizarre names. Looked upon the Romanticists as false prophets of a true doctrine. *Er iſt faſt gleichzeitig mit der*

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romantischen Schule aufgetreten, ohne im mindesten daran teilzunehmen, und ebensowenig hegte er später die mindeste Gemeinschaft mit der Goetheschen Kunstschule. Of him Maeterlinck says: "Jean Paul, the romantic and mystic Rabelais of the Germans, the most powerful, the most slovenly, the most inexhaustible, the most chaotic and the most gentle of literary masters." And Lowell said: "Jean Paul, the greatest of German humorous authors, and never surpassed in comic conception or in the pathetic quality of humor, is not to be named with his master, Sterne, as a creative humorist." He died at Bayreuth, November 14, 1825.

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1792. Die unsichtbare Loge, prose narrative, 502 pp.

1795. Hesperus, prose narrative, 793 pp.

1796. Leben des Quintus Figelein, prose narrative, 265 pp.

1796. Siebenkäs (Flower, Fruit and Thorn Pieces), prose narrative, 577 pp.

1803. Titan (his chief work), prose narrative, 1287 pp.

1804. Flegeljahre (partly biographical), prose, 518 pp.

1804. Die Vorstufe der Aesthetik (critical), 359 pp.

1809. Dr. Rakzenbergers Badereise, prose, 293 pp.

JOHANN CHRISTIAN FRIEDRICH HÖLDERLIN

Born March 20, 1770, at Lauffen on the Neckar, in Württemberg. His father, a convent tutor, died in 1773. His mother married again (1774) a friend of her former husband, Councilor Gock, mayor of Nürtingen, who died in 1779. Reared under direct guidance of mother, grandmother and their women friends. Attended the Latin School at Nürtingen, the Parish Schools at Denkendorf and Maulbronn (1784-88), the Protestant Seminary at Tübingen (1788-93), where he became intimately acquainted with Neuffer, Magenau, Hegel and Schelling. Schiller secured for him (Sept. 20, 1793) position as tutor to the son of Charlotte

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von Kalb, one of the two important women in the Storm and Stress movement. Held the position until 1796. Became then tutor in the family of J. Gontard in Frankfurt am Main (1796-98). His fatal love affair with Gontard's wife, Susette, whom he poetized as "Diotima," a name taken from Plato's "Symposium," obliged him to leave Gontard's house forever. The whole affair is enshrouded in mystery. He then thought of becoming a preacher, or of editing a magazine, *Iduna*, or of applying for a position as *dozent* at Jena. Secured instead a position as tutor at Hauptwil (1800), then at Bordeaux in January, 1802. Left Bordeaux (May 10, 1802), possibly because he was called on to preach, walked across France, was robbed on the way, entered the room of Matthiesson in Stuttgart (July, 1802) a man without a mind. Susette Gontard died May 22, 1802. Hölderlin partially recovered, studied Pindar and translated Sophocles' "Antigone" and "Œdipus." Suffered relapse in 1807, and never recovered. Handsome in appearance, of gentle, artistic temperament. Influenced in his youth by Klopstock's Teutonism, by Macpherson's "Ossian," Schiller's "Philosophische Briefe" and "Don Carlos," Rousseau's "Contrat social," C. F. D. Schubart's hatred of tyranny. An overweening idealist, fond of music with some musical ability, classic in form, romantic in content, given to abstractions, elegiacally inclined, resembling Keats, one of the transitional poets, he wrote some of the most wonderful lyrics of German literature. Has never been, and can never become, one of Germany's popular writers. Hölderlin's Gedichte sind sein Leben. Er lebte, um zu dichten, und erst im Gedicht wurde sein Leben ihm lebendig. Died at Tübingen, June 7, 1843.

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Die Landschaften in den Werken Hölderlins und Jean Pauls. By Lothar Böhme, Naumburg, 1908. 116 pp.

Hölderlin und Schiller. By Ernst Bauer, Leipzig, 1908. 75 pp.

Studien zu Hölderlins Odenbüchlein. By Leo Francke, Breslau, 1910. 44 pp.

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1799. *Hyperion*, a novel in letter form. Five different versions are extant; best are those of 1794 and the final one of 1797-1799. 148 pp.
1799. *Empedokles*, dramatic fragment, 90 pp.
1826. *Lyrische Gedichte*, begun in Hölderlin's youth, nothing written after 1807. Best poems: *Das Ahnenbild*; *Der blinde Sänger*; *Dichtermuth*; *Der gefesselte Strom*; *Dem Sonnengott*; *Mein Eigenthum*; *Der Tod fürs Vaterland*; *Gefang des Deutschen*; *An die Deutschen*; *Hyperions Schicksalslied*; *Abendphantasie*; *Rückkehr in die Heimath*.

SECTION V

THE WRITERS OF THE BERLIN-JENA GROUP

To believe that German Romanticism sprang into existence, like Pallas Athene from the head of Zeus, full-grown and with a clearly defined and feasible programme on a certain day in 1798, would be like believing that new political parties are the result of a moment. Neither political nor literary phenomena happen this way. They may, to be sure, come to a head overnight, but if they are really momentous they have been a very long time in the making. There has always been a romantic strain in German literature, more so, possibly, than in the other great literatures, since that of Germany has so doggedly concerned itself first and foremost with the individual heart, with the personal affairs of the writer, with things German rather than foreign. All good literature must contain some romanticism. Goethe's "Iphigenie," though in no way a romantic drama, contains one verse that is ultra-romantic, namely, *Daß Land der Griechen mit der Seele suchend*. This verse might almost be set up as the guiding star of the efforts of Hölderlin, the Schlegels at first, Goethe as a Romanticist, Wilhelm Müller and others. And if we substitute something else for *der Griechen*, if we substitute, say, *des Wunder[schönen]*, the verse might be set up as the motto of Romanticism in general. But between the years 1748, the year of the appearance of the first three cantos of

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Klopstock's "Messias," and 1798, the year of the establishment of *Das Athenäum*, there appeared a long series of spiritual phenomena in literary form the ultimate result of which was systematic Romanticism. The movement started in Berlin, then shifted to Jena, and then oscillated between these two towns. Its shibboleth was "War against Enlightenment, War for Fancy." Its literary leaders were the Schlegels, Tieck, Wackenroder and Novalis.

Short-lived indeed was this Romantic School. Its members had too many irons in the fire; they reacted against too many things. To take a figure from pedagogy, they were too appreciative of the principle of "situation and response," so that they suggested much more than they accomplished. Some of their ideas, those pertaining to the Church and the State, were snap judgments impossible of realization. Others, the appropriation of foreign literatures through translations, the introduction of Christian as opposed to Classic art, were well meant, but the carrying out of even these, especially the latter, led to a disconcerting vagueness. The death of Novalis and Wackenroder and the paucity of works that the general public would and could read, made the idea of dismemberment seem extremely plausible. They separated and each went his own way, but they had started a school, which, in default of a more telling name, tradition has called the Berlin-Jena School.

And it would be very erroneous to believe that we have to do here with a well-organized and lasting school. The leaders did not know exactly what they wanted, and they hung together, at most, only from 1798 to 1804. And

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when, in 1804, A. W. Schlegel started on his travels with Madame de Staël, and Tieck went to Italy, there was no longer any such thing as a Jena School. Indeed, it is only for the sake of convenience that Romanticism is ever spoken of in connection with a town. And from this standpoint, there were the following schools (the facts are found in Kummer, page 52): JENA: the literary leaders and Karoline, Schleiermacher and Schelling. BERLIN: Rahel Lewin, Bettina von Arnim, Hoffmann, Hitzig, Contessa. DRESDEN: Adam Müller, Tieck, Kind, Hell, Graf Loeben, P. O. Runge, K. D. Friedrich, Kleist. KÖLN: the Boisserées. HEIDELBERG: Arnim, Brentano, Görres, Eichendorff. MÜNCHEN: Baader, Schelling, Oken. WIEN: Friedrich Schlegel, Z. Werner. TÜBINGEN: Uhland, Kerner. The essential differences between the two main schools are pointed out in the preface to the Heidelberg group.

JOHANN LUDWIG TIECK

Tieck was born at Berlin, May 31, 1773, the year in which Goethe's "Götz von Berlichingen" appeared, one of the books from which the young poet-to-be learned to read. Berlin was then the citadel of Rationalism. His father, a rope-maker by trade, a man of considerable experience and some travel, orderly, systematic, practical and industrious in his work, opposed his imaginative son in any and all schemes that seemed to him fantastic, including the boy's wish to become an actor. As to religion, the father was skeptical. On reading one day in Paul Gerhard's hymn, *Nun ruhen alle Wälder*, the verse, *Es schläft die ganze Welt*, he said, "How can any one believe such stuff? The whole world does not sleep; in America the sun is now shining and the people are awake." His mother, on the contrary,

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was pious, believing, gentle and imaginative. It was by her that Tieck's fancy was first aroused. He attended (1782-92) the Friedrich Werdersches *gymnasium* in Berlin, a thoroughly rationalistic institution then under the leadership of Friedrich Gedicke. It was here that he formed his friendship with Wackenroder. He entered the University of Halle in 1792 to study theology, but devoted the major part of his time to letters. He then entered Göttingen, where he concerned himself primarily with English literature. He studied for a short while in 1794 at Erlangen with Wackenroder, returned, however, to Göttingen in the same year and finished, after a fashion, his studies. He then spent three years in Berlin writing "Straussfedern" for Nicolai, the most extreme of the Rationalists. He married Amalie Alberti, the daughter of a preacher, in 1798 and moved to Jena in the fall of 1799, where he associated for ten months with the other Romanticists and Goethe. From 1801 to 1802 he lived in Dresden and became acquainted with Henrik Steffens in Tharandt. From 1804 to 1819 his headquarters were Ziebingen, near Frankfurt an der Oder, from which point he made journeys to Italy (1804), Baden-Baden (1810), Prag (1813), England (1817). From 1819 to 1841 his headquarters were Dresden, where he became court councilor and dramaturge of the Royal Theatre. In 1840 he received a call from Frederick William IV to come to Berlin on a pension. He accepted and lived at Berlin, or in Potsdam, the rest of his days. His wife died in 1837, his famous daughter, Dorothea, in 1841; he himself died at Berlin, April 28, 1853.

The life of Ludwig Tieck, the leader of the Berlin-Jena School and its chief poet, falls into three rather distinct periods. From 1789 to 1797 he was, by vocation at least, a Rationalist. From 1797 to 1821 he was a Romanticist of the most genuine sort. From 1821 to 1853 he was a Realist, not of the extreme modern type, rather a tamed Realist, one who had passed through one literary apprenticeship that was never wholly congenial to him, and another of which he had now had enough.

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Aside from his activities as director of the theatre at Dresden he was only a poet, devoting his entire life to letters and producing with uncommon rapidity. He had a great talent for making friends, a mania for collecting books, and an insatiable desire to read them. He was, literally speaking, a man of dreams and visions. It is said of him that he could not appreciate Correggio until he had seen in a dream the beauty of his works, and then it was all clear. He suffered for fifty years from gout and rheumatism and always from moods and melancholy. He restored to the Germans their old chap-books, made intelligent and pioneer propaganda for Shakespeare in Germany, gave a model translation of Cervantes, helped to purify the German language and uplift the German stage, and established (1821), in so far as one man could establish, the modern German *Novelle*. He wrote in all 23 dramas, 75 narrative pieces, 16 sketches on art, 45 literary treatises, 107 dramatic criticisms and numerous poems aside from his translations. He was famous in his day as a public reader, editor, translator, critic, dramaturge, adapter and mimicker. His works lack life, since he wrote mostly for æsthetic reasons rather than from real inspiration. Of great service to other poets, — Lenz, Novalis and Kleist, and especially Kleist, — he received in turn decisive influence from his friend Wackenroder. Idolized by his contemporaries, he has been neglected, until recently, by posterity. Goethe said (1824) of him: Tief ist ein Talent von hoher Bedeutung, und es kann seine außerordentliche Verdienste niemand besser erkennen als ich selber; allein wenn man ihn über ihn selbst und mir gleichstellen will, so ist man im Irrtum. Ich kann dieses gerade heraus sagen, denn was geht es mich an, ich habe mich nicht gemacht. Schiller said (1799) of him: Sein Ausdruck, ob er gleich keine große Kraft zeigt, ist fein, verständig und bedeutend, auch hat er nichts Kokettes noch Unbe-
scheidenes.

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Ludwig Tied. By Hermann Freiherr von Friesen, 2 volumes, Wien, 1871.

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Tied als Novellendichter. By J. Minor, in "Akademische Blätter," edited by Otto Sievers, Braunschweig, 1884. Pages 129-161 and 193-220.

Drei Kapitel vom romantischen Stil. By Hermann Petrich, Leipzig, 1878. 152 pp.

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Zur Entwicklungsgeschichte der Novellendichtung Ludwig Tieds. By T. D. Garnier, Giessen, 1899. 54 pp.

Ludwig Tieds Genoveva als romantische Dichtung betrachtet. By Johann Ranftl, Graz, 1899. 258 pp.

Ludwig Tieds Lyrik. By Wilhelm Miessner, Berlin, 1902. 64 pp.

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Die Ironie in Tieds William Lovell und seinen Vorläufern. By Fritz Brüggemann, Leipzig, 1909. 479 pp.

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Tied und Solger. By Erich Schönebeck, Berlin, 1910. 87 pp.

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READING LIST

1792. *Der Abschied*, tragedy, 54 pp.
1795. *Das Schicksal*, tale (Straußfebern), 52 pp.
1795. *Karl von Berned*, tragedy, 144 pp.
1796. *William Lovell*, novel, 692 pp.
1796. *Der blonde Edbert*, fairy tale, 28 pp.
1797. *Der gestiefelte Kater*, fairy comedy, 122 pp.
1798. *Prinz Zerbino*, play, 381 pp.
1798. *Franz Sternbalds Wanderungen*, Old German tale, 416 pp.
1799. *Leben und Tod der heiligen Genoveva*, romantic tragedy, 272 pp.
1801. *Der Runenberg*, tale, 35 pp.
1802. *Kaiser Octavianus*, romantic comedy, 421 pp.
1811. *Phantasus*, collection of tales and plays.
1816. *Fortunat*, fairy-tale play, 497 pp.
1821. *Die Gemälde*, (first) novelette, 96 pp.
1826. *Der Aufruhr in den Cevennen*, novelette, 278 pp.
1827. *Der Gelehrte*, novelette, 50 pp.
1829. *Dichterleben*, (Shakespeare) novelette, 165 pp.
1833. *Tod des Dichters* (Camoens), novelette, 256 pp.
1836. *Der junge Tischlermeister*, novelette, 466 pp.
1837. *Des Lebens Überfluß*, novelette, 68 pp.
1840. *Waldeinsamkeit*, novelette, 95 pp.
1840. *Vittoria Accorombona*, novel, 288 pp.
1853. *Gedichte*, dating back to youth. A very good collection of Tieck's poems is found in the Cotta edition, Volume 8, pages 225-272. His poems are, as is the case generally with the Romanticists, scattered throughout his prose works. Some of his best known are *Nacht*; *Schlaflied*; *Die Musit*; *Glosse*; *Die Zeichen im Walde*.

WILHELM HEINRICH WACKENRODER

Born 1773 (day not known) at Berlin. Nothing significant known of his mother. Father was a Privy Councilor of War, full of integrity, a lover of order, acquainted with literature, pedantic. Studied with Tieck at the Friedrich Werdersches *gymnasium* in Berlin, then studied law at Erlangen (1793) and Göttingen (1793). Finished his course in law (1794) and became referendary at the Chamber Court in Berlin. Duties unspeakably

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distasteful. The *altera pars* of Tieck, with whom he discovered the artistic beauties of Nürnberg and whom he loved in nearly unhealthy fashion. Emphasized the national and ecclesiastical in painting at the same time that Goethe was emphasizing the classic and symbolic. Did much to revive Old German art. The representative impressionist of the old school. Fine, sensitive, nervous, emotional, fantastic, dreamy temperament. Died at Berlin, February 13, 1798.

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Tieck und Wadenrober. Edited by Jakob Minor, D. N. L., Volume 145, Berlin and Stuttgart, no year. Introduction, pages i to viii.

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Wadenrober und sein Einfluß auf Tieck. By Paul Koldewey, Göttingen, 1903. 212 pp.

Herzensergießungen eines kunstliebenden Klosterbruders. Edited by Karl Detlev Jessen, Leipzig, 1904. Introduction, pages i to xxxvi.

READING LIST

1797. Herzensergießungen eines kunstliebenden Klosterbruders, impressionistic essays on art, 174 pp. (Tieck wrote, Vorrede; Sehnsucht nach Italien; Brief des Malers Antonio; Brief eines deutschen Malers in Rom; Bildnisse der Maler.)

1799. Phantastien über die Kunst für Freunde der Kunst, impressionistic essays on art, 104 pp. (According to Minor, Tieck wrote I. 1, 2, 3, 4, 6, 7, 8, 9, 10; II. 7, 8, 9, 10.)

FRIEDRICH LEOPOLD, FREIHERR VON HARDENBERG (NOVALIS)

Novalis was born at Oberwiederstedt in the county of Mansfeld on May 2, 1772. There were eleven children in the family, the parents were Moravians and intensely religious. His father, a man of excellent business ability, unsympathetic with his son's poetic inclinations, became (1787) director of the Saxon-Electorate salt works. Weak and dreamy as a child, Novalis

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woke up at the age of nine, as the result of a severe illness, and from then on was of a wonderfully receptive and assimilative mind. After having received careful training from his pious mother and his conscientious tutor, he studied at Lucklum, near Brunswick, at the *gymnasium* of Eisleben, and from 1790 to 1792 at the University of Jena, where he became interested in law and philosophy and was greatly influenced by Fichte and Reinhold, and especially by Schiller. In 1792 he entered Leipzig and began his association with Fr. Schlegel. He finished his studies in law, mathematics and chemistry at Wittenberg. On November 17, 1794, he entered the employ of the salt company at Tennstädt, near Gröningen, where he met (1795) Sophie von Kühn, then thirteen years old, who changed his present and determined his future. According to some she was the epitome of grace and charm; according to others, of ordinary looks and low mentality. Their engagement followed; she became ill in 1796 and died March 19, 1797. He now reckoned time from this date and "arranged" to die on the anniversary of her death. In December, 1797, however, he went to Freiberg in Saxony to study mining under A. G. Werner, the geologist of Romanticism, met Julie von Charpentier (1798), became engaged to her, returned to Weissenfels and became a director of the salt works and a government official. He died of tuberculosis, in the arms of Fr. Schlegel, on March 25, 1801.

Novalis is the most "remarkable" figure in German Romanticism. Contrary to the current opinion, he had good business sense and ability and was, at the same time, a seraphic poet and an idealistic philosopher, the Prophet of the Berlin-Jena School. Except a few poems, he left all of his works unfinished. He was utterly unknown in his day—his father sang his hymns not knowing who had written them. And when Romanticism began to be seriously studied by scholars and frequently imitated by poets in 1890, it was Novalis who was first revived. Maeterlinck has translated his "Fragmente" and "Lehrlinge zu Sais" into French. As originator and systematizer of the blue-flower

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motif, he has found many disciples. Pure in character, he yet influenced Heine. The gentle phase of later Romanticism, as typified in Schulze's "Bezauberte Rose," came in part from him. His pseudonym is from a branch of the family (De Novali) that lived in the thirteenth century. His prototypes were Klopstock, the Göttinger Hain, Bürger, Fichte, Schiller, and Goethe as seen in the first three fourths of "Wilhelm Meisters Lehrjahre." Goethe said of him, *Es lag in ihm das Zeug zu einem Imperator*. He was the type *par excellence* of a Romanticist who lived with himself, not with the world. Of him Maeterlinck says: "He has caught a glimpse of a certain number of things one would never have suspected, had he not gone so far. He is the clock that has marked some of the most subtle hours of the human soul. It is evident that he has more than once been mistaken; but despite the winds of folly and of error whirling around him, he has been able to maintain himself a longer time than any other on the dangerous peaks where all is at the point of being lost. He seems to be the hesitant consciousness of unity, but the most vaguely complete that we have thus far had. And there are few human beings in whom our universe was more spiritualized and more divinely human."

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Novalis' Schriften. Edited by Ludwig Tieck and Friedrich Schlegel, 2 volumes in 1, Berlin, 1837. This is the fifth edition; the first appeared at Berlin in 1802. The fragment "Die Christenheit oder Europa" was first published in the fourth edition, Berlin, 1826. Tieck and Eduard von Bülow published a more complete edition in 1846.

Novalis' Schriften. Edited by Ernst Heilborn, 3 volumes, Berlin, 1901.

Novalis' Schriften. Edited by Jakob Minor, 4 volumes, Leipzig, 1907. The most complete edition. Contains prefaces to various other editions, diary, variants and a biographical sketch by Kreisamtman Just (Volume 1, pages xlix to lxxxi).

Novalis' Werke. One volume in 4 parts. Edited with biographical introduction and special introductions to the different works by Hermann Friedemann, Berlin, no year (1913). The most convenient place to read Novalis.

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Heinrich von Ofterdingen. Edited by Julian Schmidt, Leipzig, 1876. 144 pp. Contains introduction, pages i to xxiii, and brief notes.

Heinrich von Ofterdingen. Edited by Wilhelm Bölsche, Leipzig, no year (1903). 159 pp. Contains introduction, pages 1 to 9.

Sechs philosophische Vorträge. By C. Fortlage, Jena, 1872. 238 pp. Novalis (pages 73-115).

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Sorrow and Song. By Henry Curwen, London, 1875. Treats of "broken lives," Chénier, Chatterton, Poe, Novalis (pages 101-197), Petöfi, Murger.

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Der Einfluß Wilhelm Meisters auf den Roman der Romantiker. By J. O. E. Donner, Helsingfors, 1893. 211 pp. Novalis (pages 125-147).

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Novalis, der Romantiker. By Ernst Heilborn, Berlin, 1901. 228 pp. Contains a valuable catalogue of Novalis's library.

Novalis als Philosoph. By Egon Fridell, München, 1904. 111 pp.

Novalis. By E. Spenlé, Paris, 1904. 473 pp. In French, an excellent treatise.

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Friedrich von Hardenbergs Beziehungen zur Naturwissenschaft seiner Zeit. By W. Olshausen, Leipzig, 1905. 76 pp.

Zur Textgeschichte von Novalis' Fragmenten. By Antonie Hug von Hugenstein, Wien, 1906. Pages 79 to 93 and 515 to 531.

Das Erlebnis und die Dichtung. By Wilhelm Dilthey, Leipzig, 1906. 405 pp. Lessing, Goethe, Novalis (pages 201 to 282), Hölderlin.

Novalis und Sophie von Kühn. Eine psychophysiologische Studie. By Johannes Schlaf, München, 1906. 70 pp.

Novalis' Heinrich von Ofterdingen als Ausdruck seiner Persönlichkeit. By Georg Gloege, Leipzig, 1911. 188 pp.

Berschwärmte Deutsche. By Moeller van den Bruck, Minden i. W., no year. Novalis, pages 164 to 194. It will be noted that of the twenty references here listed, only five, and these not important, pre-date 1890.

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READING LIST

1798. *Die Lehrlinge zu Saïs*, geological fairy-tale, 38 pp.
1799. *Die Christenheit oder Europa*, poetic essay, 20 pp. At the suggestion of Goethe, the Schlegels declined to publish it in the *Athenäum*.
1800. *Heinrich von Ofterdingen*, novel in two parts, first part complete, 194 pp.
1800. *Zwölf geistliche Lieder*, 18 pp.
1800. *Sechs Hymnen an die Nacht*, prose and verse, 21 pp.
1801. *Gedichte, Fragmente, Tagebücher*, dating back to youth. His most popular poems are *Auf grünen Bergen wird geboren; Der ist der Herr der Erde; Der Sänger geht auf rauhen Pfaden; Wenn ich ihn nur habe*. These have been published separately. His fragments are so unfinished and incomplete that to say what they mean is to speculate and nothing more.

AUGUST WILHELM VON SCHLEGEL

Born September 8, 1767, at Hannover. Father, Johann Adolf Schlegel, preacher, contributor to the *Bremer Beiträge*, poet, translated (1751) Batteux's "Einschränkung der schönen Künste auf einen einzigen Grundsatz." Uncle, Johann Elias Schlegel, one of the most talented critics before Lessing, a staunch opponent of Gottsched, a serious student of Shakespeare. Attended the *lyceum* of Hannover, entered Göttingen (1786), studied theology and philology, influenced by C. G. Heyne, G. A. Bürger and Friedrich Bouterwek, finished his studies in 1791. Became a tutor at Amsterdam in 1792, held the position until 1794, returned to Germany, worked with Schiller until 1797, taught at Jena from 1796 to 1800. Married Caroline Michaelis, widow of Boehmer, a physician; they were divorced in 1801, and she married Schelling. Helped in the translation of sixteen of Shakespeare's plays (1797-1801), "Richard III" in 1810. Lectured on art and literature in Berlin from 1801 to 1804. Companion of Madame de Staël and tutor to her sons from 1804 to 1813. Visited with her

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Sweden, Denmark, Switzerland, Italy; never left her until her death in 1817. It is surmised that he helped her write "De l'Allemagne." Studied Sanscrit at Paris (1816-1817), then was appointed professor at Bonn, where he remained till his death. Easy, elegant, correct, chivalric, vain, generous in disposition. Extremely weak as a poet, extremely well-read, the foremost critic of the Berlin-Jena school and one of the world's greatest translators. Made the literatures of India, Italy, Greece, Spain, Portugal, accessible to the Germans. Protestant in religion, a follower of the Classicists of Weimar in poetry; resembled Herder somewhat in criticism and Wieland in literary grace; a master of prosody, a man who could make effective the ideas of others; the systematizer and herald of the Romantic doctrines of art, he carried out the ideas of Lessing in his attack on the classical French drama, so that French Romanticism owed him much. Goethe said of him: *Er weiß unendlich viel, und man erschrickt fast über seine außerordentlichen Kenntnisse und seine große Belesenheit. Allein damit ist es nicht gethan. Alle Gelehrsamkeit ist noch kein Urtheil. Seine Kritik ist durchaus einseitig.* Died at Bonn, May 12, 1845.

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Deutsche National-Litteratur. Biographical sketch of the Schlegels, pages i to lxxv, by Oskar F. Walzel, Volume 143, Stuttgart, no year.

Kleine Schriften. By David Friedrich Strauss, pages 122 to 184, Leipzig, 1862.

Zur Entstehungsgeschichte des Schlegelschen Shakespeares. By Michael Bernays, Leipzig, 1872. 260 pp.

Die Brüder August Wilhelm und Friedrich Schlegel in ihrem Verhältnisse zur bildenden Kunst. By Emil Sulger-Gebing, München, 1897. 199 pp.

The Indebtedness of Samuel Taylor Coleridge to August Wilhelm Schlegel. By Anna Augusta Helmholtz, Madison, Wisconsin, 1907. 97 pp.

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1791. *Aus dem Italienischen. Dante. Über die göttliche Komödie.* Volume 3 ("Schriften"), pp. 199-388. Appeared in Bürger's *Akademie der schönen Künste*, Volume 1, Part 3, pp. 239-310. Discusses the political conditions of Dante's time.
1795. *Briefe über Poesie, Silbenmaß und Sprache.* Volume 7, pp. 98-154. Appeared in Schiller's *Horen* and was influenced by Schiller's "Über naive und sentimentalische Dichtung."
1796. *Etwas über William Shakespeare bei Gelegenheit Wilhelm Meisters.* Volume 7, pp. 24-64. Appeared in Schiller's *Horen*.
1797. *Über Shakespeares Romeo und Julia.* Volume 7, pp. 71-97. Appeared in Schiller's *Horen*.
1801. *Ehrenpforte und Triumphbogen für den Theaterpräsidenten von Kopenhagen.* Satire in prose and verse against Kotzebue, 104 pp.
1803. *Ion*, drama, 100 pp. *Die Stelle im 1. Akt, wo Ion die Vögel aus dem Tempel scheucht, hat Grillparzer in „Des Meeres und der Liebe Wellen“ benutzt.*
1811. *Vorlesungen über dramatische Kunst und Literatur.* Read lectures 1, and 26 to 31.
1821. *Gedichte.* Dating back to 1781. Volume 1, pp. 1-384. Schlegel's poems are weak. *Arion*, *In der Fremde* and the one on the sonnet are fair. The sonnet on himself is a poetization of his own vanity.

KARL WILHELM FRIEDRICH VON SCHLEGEL

Born March 10, 1772, at Hannover, brother of August Wilhelm Schlegel. Their father, Johann Adolf, died in 1793, the year Friedrich made his literary *début* with his essay on the schools of Greek poets. Dull and melancholy in his youth, his parents thought it best to start him in business; but in 1788 he entered the University of Göttingen to study law and philology, went then to Leipzig and turned his attention to literature. Influenced by C. G. Heyne. Led a wild life while at Leipzig (May 1791-Jan. 1794). Became interested in Greek through

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the influence of Caroline Michaelis-Boehmer, influenced by Gottfried Körner in Dresden (1794-96). Went to Jena in 1796, where he worked out the theory of Romanticism from Goethe's "Wilhelm Meister." Broke with Schiller (May 31, 1797) partly because Schiller published Caroline von Wolzogen's "Agnes von Lilien" in the *Horen*. Went (1797) to Berlin and was introduced by the musician Reichardt to Henriette Herz, Rahel Levin, Dorothea Mendelssohn-Veit and Schleiermacher. Established with August Wilhelm *Das Athenäum* (1798-1800), the official organ of the older school. Lived in the Romantic circle in Jena from 1798 to 1800. Broke, partly, with his brother after writing "Lucinde." Studied Sanscrit in Paris from 1801 to 1808 and published the magazine *Europa*. Lived with Dorothea Mendelssohn-Veit from 1799; she was baptized in 1804 and both joined the Catholic Church in 1808 (or 1803), the first famous "conversion" since the days of F. Stolberg. Went to Vienna in 1809, lectured on modern history and literature with great success; became friendly with Metternich, to whom he dedicated his "Geschichte der alten und neuen Literatur" (1812); was Secretary of the Diet at Frankfurt am Main (1815-18); published the magazine *Concordia* from 1820 to 1823, a paper which tried in vain to reconcile the conflicting views on Church and State. Together with his brother Wilhelm he was the originator of modern criticism. A lazy genius, while his brother was a man of industrious talent. The two regenerated, or created, classical philology; Friedrich was one of the first to make a real study of Goethe and of Lessing, from the latter of whom he in part derived the idea of "Fragmente." He drew the line from Fichte to Romanticism. Goethe defended him and had his "Alarcos" performed, partly because Kotzebue attacked him. An unusually suggestive writer; it was he who first found die Sprache der rohen aber kräftigen Natur in der ionischen, die der Größe in der dorischen, die der Schönheit in der attischen, die der Künstelei in der alexandrinischen Dichterschule. So it always was with him; he gave a new turn to

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everything he touched. His wife Dorothea not only helped him by suggestion but did some of the work now published under his name. He said of the literature of his time: *Stimmung wird Gegenstand eines Drama, und ein dramatischer Stoff wird in lyrische Form gezwängt. Die hervorbringende Kraft ist rastlos und unstät, . . . die Mode huldigt mit jedem Augenblicke einem neuen Abgott. . . . Die deutsche Poesie stellt ein vollständiges geographisches Naturalien-Kabinet aller National-Charaktere jedes Zeitalters und jeder Weltgegend dar; nur der deutsche, sagt man, fehle.* He was always fond of jesting, especially about the evils that had come over the world with the inventing of the printing press. His wife died August 3, 1839; he himself died at Dresden while giving a series of lectures, January 12, 1829.

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Friedrich Schlegel und die Xenien. By Michael Bernays, Leipzig, 1869. 56 pp.

Friedrich Schlegel am Bundestag in Frankfurt. By J. Bleyer, München, 1913.

Friedrich Schlegel's Relations with Reichardt. By S. P. Capen, Philadelphia, 1903. 49 pp.

Frédéric Schlegel et la genèse du Romantisme allemand. By I. Rouge, Paris, 1904. 315 pp. An excellent treatise.

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Friedrich Schlegels philosophische Anschauungen in ihrer Entwicklung und systematischen Ausgestaltung. By Paul Lerch, Berlin, 1905. 80 pp.

Friedrich Schlegels Geschichtsphilosophie. By Friedrich Lederbogen, Leipzig, 1908. 86 pp.

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1795. *Über die Diotima*, prose sketch, Volume 4 ("Werke"), pp. 71-116.
1799. *Lucinde*, formless novel, 300 small pages in the first edition.
Raum je zuvor noch später hat ein deutscher Roman solch Ärger-
niß erregt wie die *Lucinde*.
1802. *Marcoß*, tragedy, 70 pp. Written in many different verse and
strophe forms. Goethe had it performed at Weimar; it was
at this performance that he rose from his seat and said to the
audience, "Man lache nicht!"
1804. *Geschichte des Zauberers Merlin*, romance in prose, Volume 7,
pp. 1-140. Really written by Dorothea.
1808. *Vom Ursprung der Poesie*, prose sketch, Volume 8, pp. 351-355.
Valuable.
1808. *Über die Weisheit und Sprache der Indier*, critical discussion,
111 pp.
1809. *Gedichte*. Best known: *Calderon*; *Im Walde*; *Im Speffart*; *Ge-
lübde*; *Deutscher Sinn*; *Das Ewige*; *Aus dem Klagegesange
der Rutter Gottes*; *Weise des Dichters*; *An Ludwig Tieck*.
1812. *Geschichte der alten und neuen Literatur*, Volume 2, pp. 1-248.

SECTION VI

THE FATE DRAMATISTS

One of the most peculiar episodes in the Romantic movement was the fate drama. More interesting than artistic, it grew out of the events of the time. From 1789 to 1815, Napoleon was the man of Fate. To the Germans he seemed like the mysterious fulfiller of a higher will. And after his overthrow, the Holy Alliance of Prussia, Austria and Russia, which nipped in the bud any far-away hope the Germans had of united and concentrated effort, seemed like a second fate, worse than the first. The fearful battles of the War of Liberation had been fought and won to no purpose so far as civic and social and national relief was concerned. Small wonder then that the poets of the time visualized and reflected such untoward incidents. The *motif* in Germany was not the invention of any one poet. A movement in which Tieck, Schiller and Grillparzer played each a prominent part cannot have been based on any unity of action. Also, it is a vague conceit. When is a drama a fate drama? It is impossible to determine this with stop-watch accuracy. Purpose and chance, or fate, frequently play parallel rôles in the lives of men. A fate drama is one where fate is predominant, where the turning point is sharp and pronounced rather than round and therefore somewhat slow in development.

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The scheme, for scheme it was, appealed to some of the Romanticists because it gave them an opportunity to utilize the gruesome, the spectral, the criminal and the melodramatic. Then there was Calderon, whom they were studying and who had done, after a fashion, the same thing. Such a movement could naturally have but a short-lived existence, and by 1820 it was already being parodied by Castelli, Platen and others, though, like Romanticism itself, it never entirely disappeared and traces of it are still to be found in the works of Ludwig, Hauptmann, Hofmannsthal and Schnitzler. Nor was the idea original with the Romanticists; it was employed by the Greeks, where the great — the gods — ruled over the small — the mortals. With the Romanticists it was the reverse: The small — a date or a dagger — ruled over the great — the mortals. The three most conspicuous fate dramatists are Houwald, Müllner and Zacharias Werner.

An idea of the fate drama can be obtained from Müllner's "Schuld," one of the most important of the series. The tragedy was written in 1812, first performed April 17, 1813, and, after a few scenes had been published in *Die Zeitung für die elegante Welt*, it appeared at Leipzig in 1816. In the preface to the third edition, written in 1817, Müllner says, *Von der Schuld sind bis jetzt drei Diebesausgaben, höflicherweise Nachdrücke genannt, erschienen.* It was translated into English by W. G. Frye under the title "The Guilt, or the Gipsy's Prophecy," and by Gillies under the title "Guilt, or the Anniversary." Sainte-Aulaire translated it into French under the title "L'Expiation," Döbrentei translated it into Hungarian, and there is also a Danish rendering. The play was highly praised in its day;

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that it contains poetic scenes cannot be denied even by the most prejudiced, though it is not so effective, dramatically, as Werner's "Der vierundzwanzigste Februar." Müllner denied that he had been influenced by Schiller. Aside from servants there are seven characters; the place is the shore of the North Sea. The plot is as follows:

Don Valeros, a Castilian lord, has a son Hugo, who, on account of a prenatal curse pronounced by a Gipsy woman, has been entrusted to the family of Count Oerindur in the North. After reaching maturity, Hugo goes to Spain, and falls fatally in love with Elvire, the wife of Don Carlos. Hugo kills Carlos while hunting and he and Elvire then go to the North according to a previous agreement. Valeros follows them in order to take vengeance on the murderer of Carlos. To his indescribable surprise, he learns that Hugo and Don Carlos are brothers, and that the curse pronounced by the Gipsy has been fulfilled on account of the very precautions that were taken to obviate it. When Hugo sees what he has done, he takes his own life, Elvire having, in the meanwhile, taken hers. The curse of the Gipsy was as follows:

Tagelang wirst du dich quälen,
Eh' du quitt wirst deiner Last!
Ist, was du gebierst, ein Anabe,
Würgt er den, den du schon hast;
Ist's ein Weibsbild, stirbt's durch ihn,
Und du fährst in Sünden hin.

The *motif* of fate is ever present. Hugo says that he is not sinful and murder-loving by nature, but that an unpropitious fate had foredoomed him to this inevitable end.

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He takes his life with the same dagger that Elvire had thrust into her own heart, and both die on the anniversary of Don Carlos's death. The *motif* of the harp with the string that broke is also effectively used and never lost sight of; it begins the drama and closes it.

As Müllner said, it is perfectly evident that he could not have received any essential inspiration from anything Schiller ever wrote; but the similarity between Müllner's "Schuld" and Grillparzer's "Ahnfrau," written only three years later, lies on the surface.

Of the fate drama Heine says: Die Griechen fühlten wohl die Notwendigkeit, dieses qualvolle Warum in der Tragödie zu erdrücken, und sie erfannen das Fatum. . . . Viele Dichter unserer Zeit haben dasselbe gefühlt, das Fatum nachgebildet, und so entstanden unsere heutigen Schicksalstragödien. Ob diese Nachbildung glücklich war, ob sie überhaupt Ähnlichkeit mit dem griechischen Urbild hatte, lassen wir dahingestellt. Genug, so löblich auch das Streben nach Hervorbringung der Gefühlseinheit war, so war doch jene Schicksalsidee eine sehr traurige Aushülfe, ein unerquickliches, schädliches Surrogat. Ganz widersprechend ist jene Schicksalsidee mit dem Geist und der Moral unserer Zeit, welche beide durch das Christentum ausgebildet worden.

CHRISTOPH ERNST, FREIHERR VON HOUWALD

Born November 29, 1778, at the baronial castle, Straupitz in der Niederlausitz. Family ennobled in 1656. Father a lawyer, president of the General Court of Justice. Studied (1793-1802) domain-science at Halle, where he formed a lifelong friendship with Contessa. Married 1806. Had nine children of his own and adopted three others. Wrote much for children. Faithful

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attendance to his duties as farmer, land-syndicate and charity-officer interfered with his writing. Main period of poetic production 1817-24. Gentle, lovable, somewhat sentimental and melancholy temperament. Never rich, always generous. Popular rather because of his disposition than because of his genius. Decorated by Frederick William III and patronized by Frederick William IV. Died on his estate, January 29, 1845.

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1817. *Romantische Afforde*, miscellaneous prose sketches, tales, etc., 426 pp.

1818. *Seinem Schicksal kann Niemand entgehen*, farce, ridiculing fate tragedies, 38 pp.

1819. *Gedichte*, Volume IV, pp. 543-664. Begun in 1797.

1819. *Das Bild*, tragedy, 178 pp.

1819. *Der Leuchtturm*, tragedy, 84 pp.

1820. *Fluch und Segen*, drama, 47 pp.

AMANDUS GOTTFRIED ADOLF MÜLLNER

Born October 18, 1774, at Langendorf. Father plain and quiet. Mother, the favorite sister of G. A. Bürger, talkative and imaginative. Studied (1789-93) at Schulpforta, and took a course in law at Leipzig (1793-97). Practiced law at Weissenfels from 1798 till his death. Established there an amateur theatre in 1810. An actor himself. Almost forty before he

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began to write. All his plays written between 1809 and 1819. In 1812 he wrote two comedies and two tragedies. His comedies abound in uncles. Edited three different magazines. Received (1805) the degree of doctor of laws at Wittenberg. Married Amalia von Lochau. Querulous and critical by nature. Wrote a few prose stories that deal with criminal subjects. Died June 11, 1829, at Weissenfels.

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1812. Die Schuld, tragedy, 188 small pages.

1812. Der neunundzwanzigste Februar, tragedy, 72 small pages.

1815. Die Onfelei, comedy, 100 small pages.

FRIEDRICH LUDWIG ZACHARIAS WERNER

Born November 18, 1768, at Königsberg. His father, a professor at Königsberg, died in 1782. His mother was nervous and abnormal; she died in the obsession that she was the Holy Mother and that the Savior was her son. He attended the University of Königsberg from 1784 to 1790. Heard Kant. Held government positions in South Prussia from 1793 to 1805. At Warsaw he associated with E. T. A. Hoffmann, J. E. Hitzig and Mnioch. During this period he was three times married and three times divorced. His mother and Mnioch died on February 24, 1804. In 1805 he received a government position in Berlin, where he associated with the men of letters of the time. His "Luther" was performed in Berlin in 1806. Received from Prince Primas Dalberg in 1809 a pension; this was later taken over by Karl August of Saxe-Weimar. Went over, first secretly then openly, to the Catholic Church, became a priest in 1814

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and spent the rest of his life preaching to great companies in Wien. A man of real gifts, especially along the line of the drama. Admired by Schiller, Goethe and Grillparzer at first; some thought he would take the place of Schiller as a dramatist. His best poetic years were 1805-1810. After this his religiosity completely carried him away. One of the most unwholesome characters in German literature. Influenced by J. Boehme, Tieck, Wackenroder, Schleiermacher. Wrote several poems. His sermons read rather well. Made little distinction in his youth between the church and the theatre; he preached from the stage and acted from the pulpit. Zacharias Werner war der einzige Dramatiker der Schule, dessen Stücke auf der Bühne aufgeführt und vom Parterre applaudiert wurden. Died at Wien, January 17, 1823.

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1806. *Das Kreuz an der Ostsee*, tragedy in 3 acts, 100 pp.

1807. *Martin Luther, oder die Weihe der Kraft*, historical drama in 5 acts, 225 pp.

1808. *Attila, König der Hunnen*, romantic tragedy in 5 acts, 168 pp.

1808. *Wanda*, romantic tragedy in 5 acts, with songs, 85 pp.

1809. *Der vierundzwanzigste Februar*, fate tragedy in 1 act, 55 pp.

1816. *Die Mutter der Massabier*, tragedy in 5 acts, 172 pp.

SECTION VII

THE WRITERS OF THE HEIDELBERG GROUP

It is extremely difficult, it is indeed impossible, to draw a sort of literary Mason and Dixon line between the old and the young Romanticists. In the main, we associate the former with Jena and Berlin, the latter with Heidelberg. In general, the former were born about five years before the latter. But then there were all kinds of natal, congenital, regional and temperamental exceptions. Arnim and Brentano were, for example, of Berlin. And yet, despite the fact that the ideals and tendencies of the two groups were more or less similar, it was largely a question of the North and the South. And in a broad way it can be said that the North was critical, the South was creative. And then we think of Tieck, to whom this generalization is unjust — generalizations in literature are always unjust to some one. And it was also a question of Goethe. He found those of Heidelberg more congenial — they were more poetic. They collected folk songs, and that reminded him of Herder, and of himself. They wrote works that contained more human touches than did those of Tieck and the Schlegels, and that pleased him. And they were younger so that he could chide them and send them away with more propriety than he could the others. And he did send them away when they began to preach an extravagant subjectivism and a delicious *dolce far niente* and a

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Mediæval as opposed to Classical art. By 1808 Goethe had passed through his era of *Deutsche Kunst*; he was now interested more in Helena than Herzeloide. The second part of "Faust" is indeed Romantic, but it is Romantic in the old, in the northern, sense, not in the southern.

The fundamental difference between the Romanticism of Berlin and that of Heidelberg is best brought out in the journals, in the respective official organs, of the two groups. The very name *Athenäum* is significant. Either its editors are manifestly planning to look down from some lofty height on their own land or they are going to revive the glories, by way of teaching a lesson, of some far-away land in a far-off age. They did the latter. Various other names were at first suggested for this paper: *Herkules*, *Dioskuren*, *Parzen*, but none of these would do. Neither would *Deutsche Annalen* nor *Freya*. Then for a while it was a choice between *Schlegeleum* and *Athenäum*, and this was chosen. The Schlegels made it plain that they were not simply the editors but also the contributors. Only a select few wrote for this journal. And Heine's too frequently quoted remark about Romanticism and Mediævalism comes to poignant grief on reading this journal. Greece, the Romance peoples, the philosophy of the late eighteenth and the early nineteenth century, and the authors themselves, these are the sole themes of this Romantic magazine with the Classic name. Of its 1047 pages there are scarcely 47 pages of easy reading. The *Athenäum* is typical of Berlin-Jena Romanticism, of the North.

With Heidelberg, with the South, all this is different. The very name, *Einsiedler-Zeitung* or *Trösteinsamkeit*, is again significant. The editors, Arnim, Brentano and Görres,

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were not planning to retire from their own land ; they wished, on the contrary, to revive the best there was in it, and they hoped to do this by retiring from a number of "causes" which seemed to them overworked or unworthy; and not the least of these was the idolization of Classical antiquity. And Heidelberg, which at this time boasted of such names as Thibaut, Creuzer, Fries, Böckh and Daub, and which was on the point of getting Tieck, who did not write for the *Athenäum*, was in a particularly happy position to popularize the best traditions of Germany. There are 412 pages in the *Einsiedler-Zeitung*, as published in book form, and there are about 100 different articles. Excepting a very few by Friedrich Schlegel and Friedrich Wilken, every single one is on a Germanic theme.

To make, therefore, a few guarded generalizations, Berlin Romanticism was critical, philosophic, foreign, unpopular ; Heidelberg Romanticism was creative, poetic, Germanic, popular. Berlin abounded in irony, was cosmopolitan, unlyrical, speculative, and more perfect in form ; Heidelberg had more humanness, was national, readable, lyrical, graphic, and richer in content. Despite Tieck's prolificness, no writer of the old group wrote a single work that is still read for pleasure's sake ; each writer of the Heidelberg group did. Berlin suggested, Heidelberg executed.

The main poets of Heidelberg were Arnim, Brentano, Chamisso, Eichendorff and Uhland. This is, however, only a conventional grouping. Arnim, Brentano and Chamisso lived, after 1808, in Berlin and constituted what might be called a second Berlin School. Nor was Eichendorff of the South by birth. Even regional generalizations are, in the case of poets, generally impossible.

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LUDWIG JOACHIM VON ARNIM (ACHIM VON ARNIM).

Arnim was born at Berlin, January 26, 1781. He came of sturdy stock in the Mark, his family belonging to the nobility. After attending the Joachimsthalsches *gymnasium* in Berlin, he entered (1798) the University of Halle, where he concerned himself with physics, then a popular study. In 1800 he entered the University of Göttingen, where he continued his researches in mathematics, physics and chemistry. As early as 1799 he published an article on electricity that attracted attention. It was at Göttingen that he became acquainted with Goethe and Brentano; the latter saved him for literature. From 1801 to 1814 he lived an unsettled life; travelled through South Germany, Switzerland, France, England, Holland, the Rhine region; was in Heidelberg from 1805 to 1806, or 1807, in close touch with Brentano, Görres and the Grimms. He then lived in Berlin, Göttingen, Heidelberg, Weimar and Königsberg. In 1811 he married Bettina, Brentano's sister, with whom he lived an extremely happy married life; they had seven children. During the War of Liberation he was captain of the *Landsturm*. In 1814 he retired to his estate at Wipersdorf near Dahme, near Berlin, where he died of apoplexy on January 21, 1831.

Arnim bears about the same relation to the Heidelberg School that Tieck bears to the Berlin-Jena School. A loyal Protestant, a chivalric gentleman, a noble patriot, he condemned Napoleon and fought for the reforms of Stein when it was even physically dangerous to take such a stand. He is one of the most amiable characters in German Romanticism, one who never allowed the aberrations of the movement to get away with him. Though known now chiefly because of his work on "*Des Knaben Wunderhorn*," in which he was interested mostly as an ethical, patriotic, national enterprise, while Brentano was concerned with the æsthetic side of the task, he nevertheless wrote some interesting if not great dramas, many lyrics, mostly scattered throughout his prose works, and a number of excellent novels

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and short stories. His greatest work is "Die Kronenwächter." He was a great student of Herder and a great admirer of Goethe. Eichendorff said of him: Männlich schön, von edlem, hohem Wuchse, freimütig, feurig und mild, zuverlässig und ehrenhaft in allem Wesen, treu zu den Freunden haltend, wo diese von allen verlassen, — war Arnim in der That, was andere durch mittelalterlichen Auspuß gern scheinen wollten: eine ritterliche Erscheinung im besten Sinne. His own words, a sort of prayer, found in "Die Kronenwächter," give a clear idea of his laudable ambition:

Gib Liebe mir und einen frohen Mund,
Daß ich dich, Herr, der Erde tue kund;
Gesundheit gib bei sorgenfreiem Gut,
Ein frommes Herz und einen festen Mut;
Gib Kinder mir, die aller Mühe wert,
Verscheuch' die Feinde von dem trauten Herd;
Gib Flügel dann und einen Hügel Sand,
Den Hügel Sand im lieben Vaterland,
Die Flügel schenk' dem abschiedschweren Geist,
Daß er sich leicht der schönen Welt entreißt.

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1811. *Novellen: Isabella von Aegypten*, 115 pp.; *Der tolle Invalide auf dem Fort Ratonneau*, 17 pp.; *Fürst Ganzgott und Sänger Halb-gott*, 40 pp.

1811. *Halle und Jerusalem*, drama, 250 pp.

1813. *Die Appelmänner*, puppet play, 48 pp.

1813. *Der Strahlauer Fischzug*, comedy, 28 pp.

1817. *Die Kronenwächter.* Really the first German novel of importance taken from Germany's remote past. Incomplete, 491 pp. (Contains, as do all of Arnim's works, scattered lyrics.)

CLEMENS MARIA BRENTANO

Brentano was born at Thal-Ehrenbreitstein, September 8, 1778. The one poet of the Romantic School of Italian parentage, he is in many ways connected with the literary lights of his day. His father, Pietro Antonio Brentano, married Maximiliane von Laroche and from this marriage sprang also Kunigunde, the wife of Savigny, and Bettina, the wife of Achim von Arnim. Hermann Grimm married Gisela von Arnim, the daughter of

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Bettina; Maximiliane is mentioned in "Dichtung und Wahrheit," and Sophie Laroche, the grandmother of Clemens, the author of "Fräulein von Sternheim," was a friend of Wieland in his youth. Brentano's mother died in 1793, his father in 1797, leaving the naturally untractable child to be brought up by an embittered aunt, Luise von Möhn. He lived an extremely irregular life. After attending preparatory schools in Koblenz and Mannheim, he was placed (1795) in an oil and wine store in Langensalza, where unspeakably distasteful duties devolved upon him. In 1797 he entered the University of Halle; in 1798 Jena, where he saw Wieland, Herder, Goethe and the Romantics. He married (1803) Sofie Schubert, the divorcee of Professor Mereau. She died in 1806, and in 1807 he married Auguste Busmann, from whom he was soon divorced. Later in life he fell in love, in Berlin, with a Protestant, Luise Hensel, who jilted him. On February 2, 1817, he went, for the first time since childhood, to the priest to confess, and lived a different life from then on. From 1818 to 1824 he lived in Dülmen, observing and writing down the remarks of an erratic nun, Katharine Emmerich. During the last eighteen years of life he gave up poetry entirely and devoted himself to Catholicism. He died at Aschaffenburg, July 28, 1842.

Brentano is one of the strangest characters in German Romanticism. He lived Romanticism. He wrote some good lyrics; attacked, in satirical skits, Kotzebue; did some excellent work on "Des Knaben Wunderhorn"; wrote some of the best fairy tales in German literature; discovered, in a sense, the beauties of the Rhine; but despite all this it is impossible to vindicate his life and works. He was fantastic, visionary, unstable, dissipated, with all his talents. He is one of those unfortunate poets whose life one tries to forget while reading his works. At his death Diepenbrock said: Möge Gott ihm den Frieden schenken, den sein unruhiges Gemüt auf Erden nicht finden konnte; nicht in der Poesie, nicht in der Liebe und Freundschaft und leider selbst nicht in der Religion.

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1809. **Romanzen vom Rosenkranz**, epic, mystic, Catholic poem, 418 pp.

1815. **Die Gründung Prag's**, historic, romantic drama, 416 pp.

1817. **Die mehreren Wehmüller**, story, 64 pp.

1817. **Geschichte vom braven Kasperl und schönen Annerl**, story, 42 pp.

1818. **Aus der Chronika eines fahrenden Schülers**, story, 48 pp.

1838. **Godel, Hinkel und Gadeleia**, story, 256 pp.

OUTLINE OF GERMAN ROMANTICISM

LOUIS CHARLES ADELAIDE DE CHAMISSO DE BONCOURT (ADELBERT VON CHAMISSO)

Born January 30, 1781, at Schloss Boncourt, not far from St. Menchould, in Champagne. Came of an old aristocratic French family that was obliged to leave France because of the Revolution (1789-92). His oldest known ancestor, Gérard de Chamissot, is mentioned in a document of 1305. The family came to Germany—(Lüttich), Aachen, (The Hague), Düsseldorf, Würzburg, Baireuth—finally to Berlin. Quiet and obedient as a boy, fond of reading, not very happy. Made a page at the Court of Queen Friederike Luise, received instruction in French at the French *gymnasium*, became (March 31, 1798) ensign in the regiment von Götze, then lieutenant (January 24, 1801). Used the French language for writing till 1801. Family returned to France, he himself was there on leave in 1802-1803. Studied, while yet undecided, Voltaire, Diderot and especially Rousseau. Returned to Germany, took up the serious study of German, read Schiller, Klopstock, Luther and Kant. Read Shakespeare in the translation of Eschenburg. Obligated to enter into active military service in 1805, received a furlough after the capitulation of Hameln (cf. "Memoire über die Ereignisse bei der Kapitulation von Hameln," 1806, three pages), went then to France where he stayed till the Peace of Tilsit (July 7-9, 1807). Returned to Germany, was with Fouqué at Nennhausen, with Varnhagen at Hamburg; then in Berlin, where he received his honorable discharge from the army and again thought of studying. Had a love affair with a widow, Cérés Duvernay, that came to an end in 1809. Received a call (1809) to France as a professor, went, found the position filled; returned to Germany and on his way spent some time at Coppet with Madame de Staël and A. W. Schlegel. Came then to Berlin and began the serious study of natural science. Made a journey around the world (July 15, 1815-October 31, 1818); Chamisso was the naturalist of the party. His collections made on the journey were brought

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to Berlin, he was given the degree of doctor of philosophy, and made custodian of the Botanical Garden in Berlin. Married Antonie Piaste and became the father of seven children. Visited France and received indemnity for the paternal property that had been destroyed. Joined the "Mittwochsgesellschaft" in Berlin, became coeditor with Schwab, and cotranslator with Gaudy of Béranger. Health failed after 1833, wife died in 1837. Began to write while quite young. Early poems show but slight influence of Romanticism; they are plastic and modern, not moodful and Mediæval. Set to music by Truhn, Schumann, Silcher, Franz and Grieg. Wrote but little from 1815 to 1825. Full of contrasts: French by birth, German by temperament. United Gallic clarity and Teutonic humor in his works. Said he was always the opposite of his immediate companions: a Protestant among Catholics, a Catholic among Protestants. A wholesome, manly character. Editor, translator, scientist, soldier, an uncommonly likable man. A Romanticist in his day, a Realist in the making. Made the *terza rima* popular in Germany. Sein ganzes Leben wandelt sich ab mit der Geschlossenheit eines großen Orgelpunktes, der in der Jugend einsetzt, im „Schlemihl“ mit vollem Werke auseinandertritt, auf der Mittagshöhe des Lebens alle Dissonanzen ausscheidet und im Alter mit mildem Verklärungschimmer austönt. Died at Berlin, August 21, 1838.

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Chamisso's gesammelte Werke. Edited by Max Koch, 4 volumes, no year (Cotta), Stuttgart. Volume 1 contains biographical sketch, pages 9-62. (1883.) Convenient place to study Chamisso.

Chamisso's Werke. Edited by Oskar F. Walzel, D. N. L., Volume 148. Biographical introduction, pages i-cxxii. (1892.) Contains poems, translations and "Schlemihl."

Chamisso's Werke. Edited by Max Sydow, Berlin, 1912. Two volumes, 5 parts. Introduction of 155 pages (Leben und Werke) and separate introductions. Most convenient place to read Chamisso.

Adelbert de Chamisso de Boncourt. By Xavier Brun, Lyon, 1896. 371 pp. In French. The most elaborate study of Chamisso.

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- Chamisso und seine Zeit.** By Karl Fulda, Leipzig, 1881. 274 pp.
- Chamisso: Life; Poems; Faust; Schlemihl.** By Eugene Oswald, London, 1893. 35 pp. In *Publications of English Goethe Society*.
- Litterarische Charakterbilder.** By A. W. Ernst, Hamburg, 1895. Chamisso, pages 27 to 51.
- Wie Chamisso ein Deutscher wurde.** By Dr. Hüser, Halle, 1847. 24 (large) pp.
- Adelbert von Chamisso als Naturforscher.** By E. H. von Du Bois-Reymond. Leipzig, 1889. 69 pp.
- Das böse Prinzip in Goethes Faust und Chamissos Schlemihl.** By E. Lösch, Nürnberg, 1845. 14 pp. In "Album des literarischen Vereins in Nürnberg."
- Chamissos Peter Schlemihl.** By Julius Schapler, Deutsch-Krone, 1893. 45 pp.
- Chamissos Faust und Peter Schlemihl.** By Franz Kern, in "Kleine Schriften," Volume 1, pages 92 to 118. Berlin, 1895.
- Der Humor bei Chamisso.** By Julius Schapler, Deutsch-Krone, 1897. 65 pp.
- Chamissos Gedichte.** By Eduard Schubotz, Cassel, 1910. 127 pp.
- Fortunati Glücksel und Wunschhütlein. Ein Spiel, von Adelbert von Chamisso.** Edited with notes, introduction, commentary, by E. F. Kossmann, Stuttgart, 1895. 68 pp.
- Peter Schlemihls wunderfame Geschichte.** München, 1908. An extremely interesting edition. Contains numerous unique illustrations, and is not expensive.

READING LIST

1806. **Adelberts Fabel**, short story (first work), 6 pp.
1814. **Peter Schlemihls wunderfame Geschichte**, story, 75 pp.
1838. **Gedichte.** Chamisso's poems, seventh edition, complete, Leipzig, 1843, 630 pp. This edition gives the dates of the individual poems. Some of the best, and best known, are *Frauen-Liebe und -Leben* (1830); *Lebenslieder und -Bilder* (1831); *Das Schloß Boncourt* (1827); *Salas y Gomez* (1829).

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JOSEPH KARL BENEDIKT, FREIHERR VON EICHENDORFF

Born March 10, 1788, at the Castle Lubowitz near Ratibor in Upper Silesia. Family one of the oldest and noblest in Germany. Grew up under uncommonly happy circumstances. Had private tutors till 1801. Attended with his brother Wilhelm the Maria Magdalene *gymnasium* in Breslau from 1801 to 1804. Attended the University of Breslau, 1804-05, the University of Halle, 1805-06. Heard here Schleiermacher and Steffens, and became acquainted with the literature of Tieck, Wackenroder, Novalis. Visited during the vacation Claudius in Wandsbeck, for whom he had great admiration. Spent the winter 1806-07 at home. Entered the University of Heidelberg in May, 1807. Influenced by Arnim and Brentano, and especially by Görres and Loeben. Began to write under the pen name "Florens." Finished his studies at Heidelberg in 1808, went then to Paris to study the collections. Returned by way of Heidelberg, Nürnberg, Regensburg, Wien, Lubowitz. Attended for a while to the estate, wrote poems and part of "Ahnung und Gegenwart" — Dorothea Schlegel gave the novel this name. In Berlin in 1809 he became more closely acquainted with Arnim and Brentano, met Adam Müller and heard lectures by Fichte. Went then to Wien to prepare for the Austrian civil service; associated with Dorothea and Friedrich Schlegel, Adam Müller, Gentz and Philipp Veit. Entered Lützow's famous regiment in 1813 when Friedrich Wilhelm III made his appeal to his people, but never saw actual service. Returned to Lubowitz, married Luise Viktoria Larisch, to whom he had been engaged for five years, and moved to Berlin. Entered the army again, but arrived at Waterloo when the fighting was over and entered Paris with the victorious troops. Returned to Germany and became referendary at Breslau in 1816. Associated with Friedrich von Raumer and Karl von Holtei. His father died in 1818. The family lost their Silesian property. In 1819

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he passed with honor the state examination in Berlin, became (1819) assistant to the Minister of Education, Catholic Commissioner of Education at Danzig in 1820, Government Councillor in 1821, member of the East Prussian government in Königsberg in 1824. In 1831 he was appointed Speaker of the Ministry of Education in Berlin; associated with Savigny, Raumer, Chamisso, Felix Mendelssohn. Received his honorable dismissal in 1844, for religious reasons; lived then in Wien, Köthen, Dresden, Berlin, Neisse. One of the most likable characters in German literature. Valuable primarily as a lyric writer. Songs have been set to music by Schumann, Franz, Mendelssohn, Glück, Jensen, Curschmann, Bruch, L. Hess, Reinthaler, Dräseke, Herzogenberg, Kämpf and Brahms. Though his message was limited, it was sincere and inspired, so that he has had an enormous influence on lyric poetry, an influence that extends down to the present. He sang of longing, the forest, mills, brooks, the fields, neglected gardens and lonely castles, and the forest horn is one of his favorite accompaniments. He represents the subdued, pensive, reflective, melancholy side of nature; his attitude toward nature was that of a healthy Romanticist; he did not philosophize about it, he loved it and glorified it in his poems. He drew much inspiration for his songs from the situation at Lubowitz. As a dramatist he is not to be taken seriously. His dramas are either literary dramas, a dubious species, or historical dramas that grew out of his antiquarian interests; no one thinks of them in connection with the stage. His long novel, "Ahnung und Gegenwart," is full of Romantic unrealities. It pictures the pious adventures of a soulful university graduate, who, after happily withstanding a number of "temptations," ends in a monastery. The novel shows the influence of that long series of like tendency, "Wilhelm Meister," "Ofterdingen," "Florentin," "Titan," "Sternbald." It contains some of his best lyrics. Eichendorff not only acted the part of a Catholic, he *was* a Catholic. And yet he held government positions in Protestant

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Prussia. His "Taugenichts" and some of his lyrics will last as long as anything else written by any Romanticist. He died at St. Rochus, near Neisse, November 26, 1857.

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Sämtliche Werke des Freiherrn Joseph von Eichendorff. Historisch-kritische Ausgabe, in Verbindung mit Phillip August Beder. Edited by Wilhelm Kosch and August Sauer, Regensburg, no year. There are to be, apparently, 13 volumes in this edition, 4 of which have already (1913) appeared: Volumes 10-13. This will be the monumental edition, containing all the devices known to modern bookmaking.

Joseph Freiherrn v. Eichendorffs Werke. Edited by Rudolf von Gottschall, 4 volumes in 2, Leipzig (Hesse), no year (recent). A superb edition for popular purposes. Biographical introduction in Volume 1, pages 1 to 38. Contains practically all of Eichendorff's pure literature. The best cheap edition.

Joseph Freiherrn von Eichendorffs sämtliche poetische Werke. Four volumes, Leipzig, 1883. Contains biographical sketch in Volume 4, pages 421 to 607. Otherwise uncritical.

Eichendorffs Werke. Edited by Ludwig Krähe, 4 parts in 2 volumes, Berlin (Bong), no year (recent). Contains biographical introduction, pages i to xlv, and separate introductions to the various works.

Gedichte von Joseph Freiherrn von Eichendorff. Edited with introduction and notes by O. Hellinghaus, Münster, 1888. 380 pp.

Aus dem Leben eines Taugenichts. With 39 heliogravures after the originals of Phillip Grot Johann and Edmund Kanoldt, Leipzig, no year. 87 (quarto) pp.

Der deutsche Roman des achtzehnten Jahrhunderts in seinem Verhältniß zum Christentume. Paderborn, 1866. 458 pp. One of Eichendorff's various critical works.

Joseph von Eichendorff. Sein Leben und seine Dichtungen. By Heinrich Keiter, Köln, 1887. 112 pp.

Der junge Eichendorff. By H. A. Krüger, Leipzig, 1904. 172 pp.

Untersuchungen zu Eichendorffs Roman Ahnung und Gegenwart. By Konrad Weichberger, Jena. 1901. 44 pp.

Ungedruckte Dichtungen Eichendorffs. By Friedrich Castelle, Münster, 1906. 137 (small) pp. Bibliography, pp. 134-137. Contains "Hermann und Thusnelda" and "Wider Willen."

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Aus J. v. Eichendorff's dichterischer Frühzeit. (1810-1813.) By Ewald Reinhard, Münster. 62 pp. Bibliography, pp. 61-62.

Eichendorff's historische Trauerspiele. By Julius Erdmann, Halle, 1908. 35 pp. (Teildruck.)

The Influence of the German Volkslied on Eichendorff's Lyric. By Jacob Harold Heinzelmann, Leipzig, 1910. 92 pp. Bibliography, pp. 90-92.

READING LIST

1811. *Ahnung und Gegenwart*, novel, 250 pp. (Pagination, except for dramas, after Hesse.)
1817. *Das Marmorbild*, story, 33 pp.
1824. *Krieg den Philistern*, dramatic fairy-tale in 5 adventures (literary-historical comedy), 78 pp.
1826. *Aus dem Leben eines Taugnichts*, story, 74 pp. (His most popular work.)
1827. *Meierbeth's Glück und Ende*, literary comedy, 55 pp.
1828. *Gefin von Romano*, tragedy in 5 acts, 200 pp.
1830. *Der letzte Held von Marienburg*, tragedy in 5 acts, 335 pp.
1832. *Viel Lärmen um Nichts*, story, 55 pp.
1833. *Die Freier*, comedy in 3 acts, 80 pp.
1834. *Dichter und ihre Gefellen*, story, 186 pp.
1835. *Eine Meerfahrt*, story, 50 pp.
1837. *Das Schloß Dürande*, story, 32 pp.
1847. *Über die ethische und religiöse Bedeutung der neueren romantischen Poesie in Deutschland*, critical work, 296 pp.
1857. *Gedichte*. Eichendorff's first poems appeared in Friedrich Ast's *Zeitschrift für Wissenschaft und Kunst*, 1808. Toward the latter part of his life, when he was translating Calderon's "Christian Dramas" and writing historical and critical works, his lyric vein partly dried up. But during the earlier part of his career, say up to 1837, his lyrics appeared frequently and everywhere. Some of his best known ones are scattered throughout his novels and novelettes. A very good collection is in "Die Bücher der Rose" series, Leipzig, no year. The book is edited by Wilhelm von Scholz, with vignettes and 42 pictures by Moritz von Schwind.

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JOHANN LUDWIG UHLAND

Born April 26, 1787, at Tübingen. Came of an old family that had long been connected in various ways with the university of his home town. Inherited a sense of justice and inflexibility from his father, fancifulness and soulfulness from his mother. A brilliant boy, well educated, he entered the University of Tübingen in 1801 to study law, and studied there, until 1808, law and languages. Wrote poetry as early as 1800, and read Saxo Grammaticus and the German "Heldenbuch" while still young. Passed his doctor's examination April 5, 1810; went then to Paris to study the *code Napoléon*, stayed less than a year and studied in addition to the *code* the manuscripts of the Old French epics. Left Paris and returned to Tübingen, February 14, 1811, to take up the practice of law. Became acquainted with Gustav Schwab. Lived in Stuttgart from 1811 to 1828, first as government secretary then as a lawyer. The year 1813 saw him in great trouble. On May 29, 1820, he was happily married to Emilie Fischer. He returned to Tübingen in 1830, where, excepting for various journeys, he lived the rest of his life. Appointed professor of German at Tübingen in 1829. His parents died in 1831. Resigned his professorship in 1833 for political reasons. A member of the Parliament of Württemberg from 1832 to 1838. Pursued Germanistic studies from then on. Elected a delegate to the National Convention at Frankfurt am Main in 1848; after the failure of this undertaking retired forever from public life. One of the noblest men Germany ever produced; though awkward in appearance, his soul was exalted, his mind trained and imaginative, his heart pure and strong. Editor, lawyer, translator, scholar, a poet of nature, the Classicist of Romanticism, a politician of the old school. Not strong as a dramatist, the author of no epics, his lyrics, ballads and romances enable him to be ranked with Goethe. His poems have been set to music by Rubinstein, Spohr, Götze, Hauptmann, R. Strauss, Schubert, Kreutzer,

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Schumann, Raff, Bruch, Mendelssohn, Esser, Weingartner, Loewe and Brahms. He wrote but few love poems; poetized nature, friendship, and, in an indirect way, events of the day. The intellectual father of Swabian democracy, he refused orders and distinctions of various sorts. His investigations along the line of folk songs, the Old French Epics, and Walther von der Vogelweide have not yet been superseded. Heine gave him a high place among the Swabian poets, as well as among poets in general; Goethe could never become enthusiastic over him, except with regard to his ballads; Lenau praised him; all who knew him respected him. Caught cold while attending the funeral of Justinus Kerner, February, 1862, never recovered, and died at Tübingen, November 13, 1862.

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Uhlands Leben: ein Gedenkbuch für das deutsche Volk. By Johannes Gühr, Stuttgart, 1864. 381 pp.

Ludwig Uhland. Sein Leben und seine Dichtungen. By Friedrich Notter, Stuttgart, 1863. 452 pp.

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Beiträge zu Uhland. By Ernst Brandes, Marienburg, 1892. 36 pp.

Ludwig Uhland. Eine Studie zu seiner Säcularfeier. By Hermann Fischer, Stuttgart, 1887. 199 pp.

Ludwig Uhland. Eine Skizze. By Gustav Liebert, Hamburg, 1857. 85 pp.

Zu Ludwig Uhlands Gedächtniß. By W. L. Holland, Leipzig, 1886. 102 pp.

Uhlands gesammelte Werke. Edited with biographical introduction by Hermann Fischer, Stuttgart, no year (1892), Cotta, 6 volumes.

Uhlands Werke. Edited by Ludwig Fränkel (Bibliographisches Institut), Leipzig and Wien, no year (1893).

Ludwig Uhlands Werke. Edited by H. Brömse, Berlin, 1913. Three parts in 1 volume. The excellent edition of Bong & Co.

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Uhland als Dramatiker. By Adelbert von Keller, Stuttgart, 1877. 491 pp. An invaluable book for the study of Uhland as a dramatist. Contains, aside from Uhland's two completed dramas, the outlines, in chronological order, of 26 dramatic fragments. "Benno," a tragedy, is printed separately in *Euphorion*, Band VI, Heft 1, 1899.

Ludwig Uhland als Dichter und Patriot. By Hermann Dederich, Gotha, 1886. 163 pp.

Gedichte von Ludwig Uhland. Edited by Erich Schmidt and Julius Hartmann, Stuttgart, 1898. Two volumes; first volume contains poems, second notes. The best place to study Uhland's poems.

Ludwig Uhland. Die Entwicklung des Lyrikers und die Genesis des Gedichtes. By Hans Haag, Stuttgart, 1907. 118 pp.

Uhland. Lichtstrahlen aus seinen Werken, mit einer biographischen Charakteristik. By Adolph Kohut, Dresden, 1887. 93 pp. (A good anthology.)

Uhlands nordische Studien. By Wilhelm Moestur, Berlin, 1902. 64 pp.

Uhland als Politiker. By Walther Reinöhl, Tübingen, 1911. 268 pp.

Uhlands Poetik. By Gotthold Schmidt, Frankfurt, 1906. 83 pp.

Uhland und Rückert. Ein kritischer Versuch. By Gustav Pfizer, Stuttgart, 1837. 70 pp.

Über Uhlands Ernst von Schwaben. By Heinrich Weisman, Frankfurt am Main, 1863. 105 pp.

Quellenstudien zu Uhlands Balladen. By Paul Eichholtz, Berlin, 1879. 120 pp.

Uhlands Tagbuch (1810-1820). Edited by J. Hartmann, Stuttgart, 1898. 338 pp.

READING LIST

1818. **Ernst, Herzog von Schwaben**, drama, 157 pp.

1819. **Ludwig der Baier**, drama, 121 pp.

1822. **Walther von der Vogelweide, ein altdeutscher Dichter**, scholarly and poetic treatise, 157 pp.

1862. **Gedichte**, dating back to 1800, about 300 pages. Poems went through many editions; they are frequently printed in one larger volume with the two dramas. There are numerous school editions. They should be read in their entirety.

SECTION VIII

THE SIDE LIGHTS

Strictly speaking, literary "schools" have not been numerous in Germany. There have not been many instances where a number of poets—more than two—holding a common doctrine, accepting the same teachings, exhibiting in practice the same general methods and intellectual bent, have banded together and made propaganda for a common cause. The very fact that a man is a poet is proof positive that he is different from other men, including other poets, and there never were even two poets exactly or even nearly alike. To have a successful school, there must be good teamwork; and to have this, a long series of similarities on the part of the participants is necessary. We can speak of the First Silesian School (1625–75), the Second Silesian School (1650–1700), the Göttinger Hain (1767–1800), Storm and Stress (1767–87), the Berlin-Jena Romantic School (1798–1801), the Heidelberg Romantic School (1806–08) and Young Germany (1830–48) with more or less propriety, and with that the list of "schools" is about complete. Goethe and Schiller established a Classical School (1794–1805) at Weimar only in the sense that they wrote poetry of a high order, which found many imitators and many more readers and admirers. But it is with a school as with a triangle, or with jealousy: it requires three parts to complete it.

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And then a school is unlike a triangle, or jealousy, in that more than three parts will tend to make it more nearly perfect, more enduring and effective.

In the case of the twenty-eight poets, grouped under this rubric, we have to do with a number of men each one of whom went his own way and accomplished something that makes him unforgettable. They lived in the age of Romanticism and were not merely influenced by it, they contributed very largely to it. Indeed some of the very best works of the period were written by these men, who, in default of a better term, are called "side lights." But to classify them, or arrange them in schools, is neither possible nor desirable. In a number of instances, they can be grouped according to birth or tendency. Hauff, Mörike, Schwab and Kerner are the Swabians. Arndt, Schenkendorf and Körner are the poets of the War of Liberation. Nestroy and Raimund worked and played in Vienna. Grabbe was a broken dramatist of some power, Kleist was a broken dramatist of tremendous power. Freiligrath, Fallersleben, Herwegh, Grün and Rückert were political poets. We associate Heine with Platen and Immermann because of their feud. Schulze and Geibel wrote gentle poetry, and Halm wrote ideal dramas. Stifter was born in Bohemia, and Lenau in Hungary, and both poetized nature; Hoffmann is unclassifiable for obvious reasons; Alexis is a transferred and Teutonized Walter Scott; Wilhelm Müller is allowed, by reason of his very lyric genius, to stand more or less alone; Annette von Droste is poles removed from any of the others; Fouqué was a perfect gentleman; and the vain Waiblinger stands last in the list alphabetically and from the standpoint of genius.

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Such grouping, however, is a matter of orientation, of convenience. These writers cannot be classified. They came from all parts of German-speaking Europe. It would be difficult to find another group of poets so unlike. Think of the contrast between Mörike and E. T. A. Hoffmann, Hauff and Grabbe, Schulze and Grün, Kerner and Platen, Herwegh and Arndt, to say nothing of Körner! And as to age, Körner died when he was twenty-two, Hauff when he was twenty-five, Waiblinger when he was twenty-six, Arndt when he was ninety-one. Arndt was born in 1769, only two years later than A. W. Schlegel and W. v. Humboldt, the oldest of the old Romanticists. Herwegh was born in 1817, two years after the birth of Robert Franz, four after the death of Körner and six after the death of Kleist. Kleist died in 1811, Geibel was still living in 1884. And as to what they did while they lived, there is no space for a list of even the superficial things that difference any one of them from the others. They constitute a class by themselves for the very reason that each one is *sui generis*. They are arranged in this section in alphabetical order, the most attention being given to Heine first and Kleist second.

GEORG WILHELM HEINRICH HÄRING

(WILLIBALD ALEXIS)

Born June 29, 1798, at Breslau. Father was director of the Chancellery of War and Crown-Lands. The family emigrated from France and was originally called Hareng. Attended the Friedrich Werdersches *gymnasium* in Berlin, took part in the campaign of 1815, studied law at the universities of Berlin and Breslau and became a lawyer in Berlin. Edited the *Berliner*

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Konversationsblatt with Friedrich Förster from 1827 to 1830, and then alone until 1835. Halle conferred on him the degree of doctor of philosophy in 1828. After 1835 he unsuccessfully went into various sorts of speculative business. Published with Hitzig, from 1842 to 1862, "*Der neue Pitaval*," a collection of criminal stories. Became involved in the Italian revolution of 1848. Left Berlin in 1852, retired permanently to Arnstadt in Thüringen, was paralyzed in 1856 and never recovered. A restless individual, with no great store of thought but with great ability to picture the small in historical fashion. His works on Brandenburg influenced Fontane. Wrote some poems and short stories, but known now only as a novelist. The "*Walter Scott of the Mark*." His novels begin well and then decline in merit; he allows his characters of the fifteenth and sixteenth centuries to speak as if they lived in the nineteenth; his works are architecturally weak; he tries to make his characters too clever. His works previous to 1830 are thoroughly Romantic; from then on he wavered between the characteristics of Young Germany and modern Realism. Died at Arnstadt, December 16, 1871.

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Neue Bilder aus dem geistigen Leben unserer Zeit. By Julian Schmidt, Leipzig, 1873. Alexis, pages 76 to 148.

"*Schloß Avalon*," der erste historische Roman von Willibald Alexis. By Richard Fischer, Leipzig, 1911. 103 pp.

READING LIST

1832. *Cabanis*, novel, 712 pp.

1842. *Der Roland von Berlin*, novel, 520 pp.

1846. *Die Hosen des Herrn von Bredow*, novel, 327 pp.

1852. *Ruhe ist die erste Bürgerpflicht*, novel, 782 pp. Title taken from a remark made by the Minister, F. W. Schulenburg-Kehnert, on the Monday after the battle of Jena.

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ERNST MORITZ ARNDT

Born December 26, 1769, at Schoritz on the island of Rügen, the son of a tenant and former serf. Learned to read from the Pentateuch. Entered the *gymnasium* of Stralsund in 1787, studied there two years, took then private lessons and entered (1791) the University of Greifswald to study theology. Went to Jena in 1793 and finished his course there. Returned home in 1794, became a private tutor, from 1796 on in the home of Kosegarten. Made (1798-99) a foot-tour through Austria, Hungary, Italy, France, and Belgium. Received his master's degree at Greifswald in 1800, became *privatdozent* in history, an *adjunkt* in the faculty of philosophy in 1801, professor extraordinary of history in 1806. Soon obliged to give up his position, because of his book "Geist der Zeit," and flee from the attacks of the French. Lived in Sweden from 1806 to 1809, returned then to Germany under an assumed name, became again professor of history at Greifswald. Resigned in 1811, went to St. Petersburg and worked for the good of Germany. Published, after the War of Liberation, a newspaper at Köln; made professor of modern history at Bonn in 1818. Was suspected of demagogic tendencies in 1820, forced to resign in 1826. Lived in Bonn until 1840 as a private citizen, in that year restored to his professorship by Friedrich Wilhelm IV. Elected a member of the National Assembly in 1848, belonged to the Hereditary Imperial Party. Resigned in 1849. Retired from his professorship in 1854. Married Nanna Schleiermacher in 1818. A staunch German patriot, an implacable foe of Napoleon. Lyric writer, journalist, teacher, historian, religious patriot. Not a great master of form, but of wonderful skill in inspiring interest in the cause of a united Germany. Not a Romanticist in the ordinary sense. His three poems, *Der Gott, der Eisen wachsen ließ*; *Was ist des Deutschen Vaterland?* and *Was bläsen die Trompeten?* as well known as any other poems of the period. Died at Bonn, January 29, 1860.

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Arndt. By Paul Meinhold, Berlin, 1910. 253 pp.

Ernst Moritz Arndt. Sein Leben und Arbeiten für Deutschlands Freiheit, Ehre, Einheit und Größe. By Rudolf Thiele, Gütersloh, 1894. 210 pp.

Der Dichter Arndt. By Georg Lange, Berlin, 1910. 62 pp. (Teildruck.) Dissertation, valuable for Arndt's predecessors, i.e. for those by whom he was influenced.

READING LIST

1818. **Geist der Zeit**, prose sketches on the political situation in Germany. Vol. 1 in 1807, Vol. 2 in 1809, Vol. 3 in 1813 — all directed against Napoleon; Vol. 4 in 1818, against Germany's own political and national lethargy. Next to Fichte's "Reden," the most patriotic writings inspired by the deeds of the time. 2053 pp.

1860. **Gedichte**, dating back to 1793, when his first poems appeared in the *Göttinger Musenalmanach*. About 500 pages. Mostly patriotic and war songs, some hymns (*Ich weiß, woran ich glaube; Dich, Geist der Wahrheit; Ich glaub' an dich*) and some occasional poems.

ANNA ELISABETH FRANZISKA ADOLPHINE LUISE
MARIA, FREIIN VON DROSTE-HÜLSHOFF

Born January 10, 1797, at Hülshoff near Münster in Westphalia. Her father was gentle, cultured, soulful, a student of nature, a man of broad reading. Her mother was clever and orderly. Always weak, of strong imagination, an enormous reader. Participated in the lessons given her brothers by tutors and acquired in this way good mental training. Lived at various

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times, and in this order, at Münster, Driburg, Köln, Bonn, Rüschnhaus near Münster, Eppishausen in the canton of Thurgau, Meersburg. Became acquainted with A. W. Schlegel, the poet Wilhelm Smets, Simrock, Joseph von Lassberg, Levin Schücking, Katharina Schücking, Uhland, Schwab, the Boissérées, Fr. Schlegel, Johanna Schopenhauer and other prominent figures of her time. Made contributions to Grimm's *Kinder- und Hausmärchen*. Brought up in rigidly Catholic surroundings. The poetess of Westphalia, the greatest poetess of Germany. Heine, Lenau, Laube and Gutzkow did not understand her. Greatly admired by Detlev von Liliencron. Betty Paoli said of her: Auf dem Gebiet der Poesie in metrischer Form weiß ich in den mir zugänglichen Literaturen keine Frau, die der Dorothea an die Seite zu stellen wäre. Her songs are not singable, they are too strong, too thoughtful. She never borrowed from other writers, though Scott and Byron influenced her, and she never tried to be really musical. The most nearly unique character in all German Romanticism. Levin Schücking said of her: Sie war, alles in allem genommen, die Verkörperung edelster und reinsten Frauennatur. She died at Meersburg, May 24, 1848.

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Gesammelte Schriften von Annette Freiin von Droste-Hülshoff. Edited by Levin Schücking, Stuttgart, 1879, 3 volumes. The best place to read her writings. A second, enlarged edition appeared in 1898. Introduction, Volume 1, pages 1 to 52. Selected editions have also been published by Hesse and Reclam.

Annette von Droste-Hülshoff; ihre dichterische Entwicklung und ihr Verhältnis zur englischen Literatur. By Bertha Badt, Leipzig, 1909. 96 pp.

Die religiöse Lyrik der Annette von Droste-Hülshoff. By Arthur Bankwitz, Berlin, 1899. 96 pp.

Die Balladentechnik Annettes von Droste-Hülshoff. By Lothar Boehme, in *Euphorion*, Volume 14, 1907, pages 724 to 763.

Annette von Droste-Hülshoff. By Hermann Graef, Leipzig, 1906. 45 pp.

THE SIDE LIGHTS

Annette von Droste-Hülshoff, Deutschlands Dichterin. By Leopold Jacoby, Hamburg, 1890. 74 pp.

Deutsche Charaktere. By R. M. Meyer, pages 138 to 162.

Die religiöse Lyrik des deutschen Katholizismus in der ersten Hälfte des 19. Jahrhunderts, unter besonderer Berücksichtigung Annetten von Droste. By August Weldemann, Leipzig, 1911. 135 pp.

Annetten von Droste-Hülshoffs dramatische Tätigkeit. By Martin Kniepen, Münster in Westfalen, 1910. 104 pp.

Annette von Droste-Hülshoff als westphälische Dichterin. By Wilhelm von Scholz, München, 1897. 47 pp.

READING LIST

1842. Die Judenbuche: ein Sittengemälde aus dem gebirgigten Westphalen, short story, 55 pp.

1848. Gedichte. Annette von Droste began to write poems when she was twelve. It is here impossible to date them. As compiled in the Schücking edition, her poems fill 825 pages. She owed her greatest success to the twelve entitled "Heidebilder" (1838), 37 pages. She wrote a romantic epic entitled "Walther," 65 pages. Some of her best known long, narrative poems are "Das Hospiz auf dem grossen St. Bernhard," "Des Arztes Vermächtnis," "Die Schlacht im Loener Bruch," "Der Spiritus Familiaris des Rosstäuschers." "Das geistliche Jahr" is her best known collection, 186 pages. It is a collection of poems for the various "sacred" days of the year. She is also the author of nine hymns, 20 pp.

AUGUST HEINRICH HOFFMANN VON FALLERSLEBEN

Born April 2, 1798, at Fallersleben. Father a merchant. Attended the preparatory schools of Fallersleben, Helmstedt, and Braunschweig. Entered the University of Göttingen in 1816 to study theology, but soon took up philology and archaeology. Met Jakob Grimm in Kassel, who drew his attention to Germanics. Lived in Bonn from 1819 to 1821, from which point he made various journeys to the Netherlands. Appointed custodian of the university library at Breslau in 1823, professor

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extraordinary at Breslau in 1830, regular professor in 1835. Discharged for political reasons in 1842, left Breslau in 1843 and wandered over Germany as a worthy martyr. After the Revolution of 1848 he received a pension but not a position in Prussia. Married his niece, Ida zum Berge, in 1849, lived then in Bingerbrück, Neuwied and Weimar, where he published, with Oskar Schade, the *Weimarische Jahrbuch für deutsche Sprache, Litteratur und Kunst*. His wife died in 1860. After the discontinuance of the *Jahrbuch*, he became librarian of the Duke of Ratibor at his Schloss Corvey on the Weser; lived here till his death. Wrote much, about 187 separate works. Did a great deal for the restoration and investigation of the folk songs of Germany and the surrounding countries. Had the popular, catchy lyric gift. Best known as the author of *Deutschland, Deutschland über alles*. Died at Corvey, January 19, 1874.

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Mein Leben. Six volumes in 3, Hannover, 1868. Autobiographical and interesting.

Hoffmanns von Fallersleben gesammelte Werke. Eight volumes, edited by Heinrich Gerstenberg, Berlin, 1890-1893. Contains notes and introductions, also an abridged edition of Hoffmann's *Mein Leben* in the last two volumes. 853 pp.

READING LIST

- 1840. *Unpolitische Lieder* (written out of the feeling of disappointment at the reign of Friedrich Wilhelm IV, costing the poet his freedom), 204 pp.
- 1841. *Unpolitische Lieder*, same as above, 202 pp.
- 1843. *Politische Gedichte aus der deutschen Vorzeit* (anthology from Walther, Freidank, Marner, Reinmar, Luther, Sachs, Alberus, Waldis, Fischart, Ringwald, Opitz, Weckherlin, Czepko, Logau, Rist), 286 pp.

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FRIEDRICH HEINRICH KARL, FREIHERR DE LA MOTTE FOUQUÉ

Born February 12, 1777, at Brandenburg an der Havel. Grandson of the famous General Fouqué who served under Frederick the Great, he came of an old French family that emigrated to Germany for conscience' sake. He grew up at Sakrow near Potsdam and Lenzke near Fehrbellin, at which places he was instructed by private tutors, among others by A. L. Hülsen. Intended to study at Halle, but entered the army in 1794 and took part in the Rhine campaign, during which he met H. von Kleist. Married at Aschersleben while quite young and was soon divorced. Met Goethe and Schiller at Weimar in 1802. In 1803 he married Caroline von Briest, the divorcee of Von Rochow. Retired from the army and lived on his wife's estate, Nennhausen near Rathenow. Entered the army again in 1813, rose rapidly and was discharged, on account of ill health, with the rank of major. From 1813 to 1831 he lived alternately at Nennhausen and in Berlin, writing with great rapidity. His second wife died July 27, 1831, after which he went, under economic pressure, to Halle, where he lectured on poetry and history. Here he married his third wife, Albertine Tode, also a writer. With time he became pietistically pessimistic. Friedrich Wilhelm IV called him to Berlin in 1842, where he lived the rest of his life. An extremely prolific writer, he is the author of over a hundred works, of which only "Undine," and to a certain extent "Der Zauberring," still survive. The public had little to do with him after 1820. Admired by Jean Paul and introduced to the reading public by A. W. Schlegel, he in turn did good service for some of the younger poets, notably Immermann, with whom he broke after he had heard of Immermann's unritterlicheß Betragen in connection with the student fraternity at Halle. It is easy to think of him as the opposite of E. T. A. Hoffmann. His ideals were faith, love, honor, chivalry. He spent his life picturing duels, tournaments

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and adventures. But he was without ideas. His horses and the armor of his knights received more attention than anything else. He always prayed before beginning to write. Influenced in his youth by Klopstock, Stolberg and Sined the Bard, he in turn influenced Friedrich Kind, Theodor Hell and Graf Loeben. Poe admired his "Undine." His works lack life. He drew his material from many lands, paying little attention to historical accuracy. Edited magazines and translated. *Der märkische Dichtersfürst, der gesellschaftliche Mittelpunkt der romantischen Schule.* Died at Berlin, January 23, 1843.

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Ausgewählte Werke von Friedrich Baron de La Motte Fouqué. (Ausgabe letzter Hand.) Twelve volumes in 4 parts, Halle, 1841.

Fouqué. D. N. L., Volume 146 (II. 1), biographical introduction by Max Koch, pages i-cxxvi. Berlin and Stuttgart, no year (1893).

Fouqué, Apel, Miltitz. *Beiträge zur Geschichte der deutschen Romantik.* By Otto Eduard Schmidt, Leipzig, 1908. 219 pp. Biography of Fouqué, pages 1-58.

Fouqués Werke. Edited by Walther Ziesemer, 3 parts in one volume, Berlin (Bong), no year (recent).

Lebensgeschichte des Baron Friedrich de La Motte Fouqué, aufgezeichnet durch ihn selbst. Halle, 1840. 368 pp.

Über Fouqués Undine, nebst einem Anhang enthaltend Fouqués Operndichtung Undine. By Wilhelm Pfeiffer, Heidelberg, 1903. 169 pp.

Fouqué als Erzähler. Fouqués Stellung zum Ritterroman und zur Romantik. By Lothar Jeuthe, Breslau, 1910. 44 pp.

Der Held des Nordens. By Max Kämmerer, Rostock, 1909. 135 pp.

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1808. *Der Held des Nordens*, trilogy (Sigurd, der Schlangentöbter; Sigurds Rache; Aðlauga) in dramatic form, 509 pp.

1811. *Undine*, fairy story, 90 pp.

1813. *Der Zauberring*, novel, 620 pp.

1813. *Gedichte: Kriegslied für die freiwilligen Jäger; Nach der Schlacht von Kulm.*

THE SIDE LIGHTS

HERMANN FERDINAND FREILIGRATH

Born June 17, 1810, at Detmold. His father a teacher. His mother died when he was seven years old; she had great influence on him by telling him stories from the Bible that gave him inspiration for his Oriental pictures. Attended the *gymnasium* at Detmold and was privately instructed and moulded by Clossermeier, the father-in-law of Grabbe. He became a merchant in Soest (1826-1831) and studied French and English on the side; a bank-clerk in Amsterdam (1831-1836), during which time he wrote a number of his best poems. Visited Schwaben, went (1840) to Weimar, married Ida Melos in 1841 and settled down in Darmstadt. Friedrich Wilhelm IV gave him (1842) a yearly pension of 300 thaler for his part in the restoration of the Rolandsbogen, at least Freiligrath felt that this was the explanation of the honor, though it was bestowed at the suggestion of Alexander von Humboldt. Moved (1842) to St. Goar. Hoffmann von Fallersleben first interested him in political poetry; he gave up his pension in 1844. Politically embarrassed, he travelled through Switzerland and Belgium, went to London in 1846, but returned to Germany in 1848 and lived in Düsseldorf. Imprisoned because of his poems (Aug. 29, 1848) he was released on October 3 of the same year and moved then to Bilk near Düsseldorf. Again obliged to leave Germany, he went (1851) to London, where he remained until 1868. The London firm for which he worked failed in 1867, Freiligrath was without an income; German patriots presented him with a purse of \$45,000 on his return. From 1868 till his death he lived at Cannstatt near Stuttgart. Editor, translator, business man, patriot, lyric writer, he was one of Germany's truest friends; his patriotism was without partisanship. He was acquainted and friendly with Auerbach, Wolfgang Müller, Geibel, Matzerath, Pfarrius, Hackländer, Simrock, Immermann, Uhland, Kerner, Cotta, Schwab, Karl Mayer and others. He translated Manzoni, Lamartine, Reboul, De Musset, Desbordes-Valmore,

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Barbier, Coleridge, Southey, Charles Lamb, Keats, Felicia Hemans, Scott, Thomas Moore, Hood, Tennyson, Burns, Longfellow, Harte, Hugo, Aldrich, Whitman and others. One of his best known statements is, *Der Dichter steht auf einer höhern Warte, als auf den Zinnen der Partei*. Connected with Romanticism by reason of his relations with other members of the movement, his lyrics with their Oriental and tropical pictures, his belief in a united German Empire, his subjectivity, his translations, his revolutionary spirit, his attitude toward the sea, his whole life. Died at Cannstatt, March 18, 1876.

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Freiligraths Werke in sechs Teilen. Edited by Julius Schwering, Berlin (Bong), no year (recent). Contains an introduction, pages i to cxx, and all the other devices known to this excellent series.

Ferdinand Freiligrath. Ein biographisches Denkmal. By Schmidt-Weissenfels, Stuttgart, 1876. 120 pp.

Ferdinand Freiligrath. Ein Dichterleben in Briefen. By Wilhelm Buchner, Lahr, 1882. 945 (large) pages, containing many valuable letters.

Deutsche Charaktere. By Richard M. Meyer, Berlin, 1897. 280 pages. Freiligrath, pages 163 to 177.

Ferdinand Freiligrath als politischer Dichter. By Anton Volbert, Münster, 1907. 69 pp.

Ferdinand Freiligrath in America. By M. D. Learned, in *Americana Germanica*, Volume 1, number 1, pages 54 to 73.

Ferdinand Freiligraths Übersetzungen aus dem Englischen im ersten Jahrzehnt seines Schaffens. By Wilhelm Erbach, Bonn, 1908. 137 pp.

Ferdinand Freiligraths Übersetzungen aus Victor Hugo. By Ernst Breitfeld, Plauen, 1896. 28 (quarto) pp.

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1877. *Ferdinand Freiligraths gesammelte Dichtungen* (dating back), 6 volumes in three. Freiligrath began to write poems (he wrote nothing else) in his fifteenth year. Some of his best known ones are *Moos-Hee*; *Wär' ich im Bann von Mettass Loren*; *Der Alexandriner*; *Löwenritt*; *Der Liebe Dauer*.

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FRANZ EMANUEL AUGUST GEIBEL

Born October 18, 1815, at Lübeck. Father a Reformed pastor, mother of French emigrant stock. Attended the *Katharineum* of Lübeck, entered (1835) the University of Bonn to study theology and philology, the University of Berlin (1836) to study philology only. Through the influence of his friend of student days in Lübeck, Ernst Curtius, he received a position as tutor in the house of the Russian ambassador, Katakazy, in Athens in 1838, having been given in the meanwhile his doctor's degree at Jena *in absentia*. Remained one year, then returned to Lübeck and wrote poems. He accepted an invitation from Freiherr Karl von der Malsburg to spend some time at his Schloss Escheberg near Kassel. Friedrich Wilhelm IV gave him (1842) an annual pension of 300 thaler. Spent the year 1843 at St. Goar with Freiligrath, at Weinsberg with J. Kerner, at Stuttgart with Cotta. From 1844 to 1852 he went from place to place, with Lübeck as his headquarters. Accepted in 1852 the call to München as honorary professor of literature. Married (1852) Amanda Luise Trummer of Lübeck. A daughter was born in 1853, in 1855 his wife died. His Bavarian position came to grief in 1868, when he greeted Friedrich Wilhelm IV as the royal ancestor of united Germany. This resulted in his leaving South Germany and making Lübeck his permanent abode. He received the Schiller Prize for his "Sophonisbe" in 1869. His daughter married in 1872; this, connected with his illness, caused him to retire more and more from active life. Began to publish poems when he was nineteen. A master of form, sang of spring and love and patriotic, national themes from 1840 to 1871. Knew practically every contemporaneous Romanticist. Was influenced by Walther von der Vogelweide, Hölderlin, Uhland, Eichendorff, Mörike, J. D. Gries, Chamisso, Lenau, Heine, Rückert, Platen. This and his own poetizing of romantic themes connects him with the Romantic movement. The youngest of the entire group, he died at Lübeck, April 6, 1884.

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Emanuel Geibel, aus Erinnerungen, Briefen und Tagebüchern. By K. K. T. Litzmann, Berlin, 1887. 254 pp.

Emanuel Geibel, Snger der Liebe, Held des Reiches; ein deutsches Dichterleben. By K. T. Gdertz, Leipzig, 1897. 412 pp.

Emanuel Geibel als religiser Dichter. By H. Lindenberg, Lbeck, 1888. 35 pp.

Die moderne Nibelungen-dichtung: Geibel, Hebbel, Jordan. By Georg Reinhard Rpe, Hamburg, 1869. 224 pp.

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Vollendete und Ringende. By Richard Maria Werner, Minden i. W., 1900. 320 pp. Geibel, pages 39-64.

Emanuel Geibels gesammelte Werke. Eight volumes in 4, Stuttgart, 1893 (3d ed.).

Emanuel Geibels Lyrik auf ihre deutschen Vorbilder geprft. By Friedrich Stichternath, Mnster i. W., 1911. 146 pp. A valuable study.

Emanuel Geibels Jugendllyrik. By Johannes Weigle, Marburg, 1910. 94 pp.

Emanuel Geibel als bersezer und Nachahmer englischer Dichtungen. By Heinrich Volkenborn, Mnster, 1910. 94 pp.

Emanuel Geibel und die franzsische Lyrik. By M. D. Pradels, Mnster, no year (recent).

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1855. Meister Andrea, comedy in 2 acts, 75 pp.

1857. Brunhild, tragedy in 5 acts, 166 pp.

1868. Sophonisbe, tragedy in 5 acts, 94 pp.

1884. Gedichte, dating back to 1834, when he first published some of his poems in the *Musenalmanach*, edited by Schwab and Chamisso. His poems were in the 129th edition in 1902. Aside from the three themes—love, nature, patriotism—he wrote on many other topics, and translated, with Heinrich Leuthold, selections of the French poets from the Revolution on. He translated also from English and Spanish. Adolf Jensen (1827-1879) has set the following lyrics to music: Dereinst, Gedanke mein; Du feuchter Frhlingabend; Nun die Schatten dunkeln; Im Gebirg; O schneller, mein Ross; Klinge, klinge, mein Bandero; Und schlft du, mein Mdchen; Am Ufer des Flusses. J.W. Lyra, Lachner, Franz, Rubinstein, Hiller and Brahms have also composed music for his songs.

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CHRISTIAN DIETRICH GRABBE

Born December 11, 1801, at Detmold. Father a plain business man, mother passionate, stubborn, rash. Studied (1820-1822) law at Leipzig and led a wild life. Wrote "Gothland" while there. Studied (1822) at Berlin, associated with E. T. A. Hoffmann, Heine, Uechtritz. Called to Dresden by Tieck in 1823, passed his bar examination at Detmold in 1824, became a lawyer without much practice. With the help of Klostermeier he received (1827) a military position in Detmold. Married Klostermeier's daughter Lucie in 1833. Marriage extremely unhappy. She rejoiced at his death. Dismissed from his position in 1834, went to Frankfurt am Main; associated with Duller, his biographer, led a wild life. Immermann invited him then to Düsseldorf, where he continued his dissipation. Returned in 1836 to Detmold. Talented, especially along the line of the drama; dissipated, intemperate, without character; a strong opponent of the old Romanticists, influenced by Schiller; Goethe, Shakespeare, Byron. Gervinus said his dramas were "senseless," Scherer said he was "foolish." Represents the belated storm-and-stress phase of Romanticism. Died at Detmold, September 12, 1836.

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Grabbe's Leben. By Eduard Duller, Düsseldorf, 1838. 91 pp. Unfair. The same volume contains his unfinished drama "Die Hermannsschlacht," 139 pp.

Beiträge zum Studium Grabbe's. By C. A. Piper, München, 1898. 145 pp.

Beiträge zur Kenntnis Grabbe's. By Oscar Blumenthal, Berlin, 1875. 44 pp.

Grabbe als Mensch und Dichter. By Arthur Ploch, Halle, 1904. 71 pp.

Grabbe's Verhältnis zu Shakespeare. By Hermann Bartmann, Münster, 1908. 50 pp.

Shakespeare's Influence upon Grabbe. By Horace Lind Hoch, Philadelphia, 1911. 75 pp.

Schrift. Dietr. Grabbe's sämtliche Werke. Edited by Oscar Blumenthal, 4 volumes, Detmold, 1874. Contains notes.

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1822. Herzog Theodor von Gothland, tragedy in 5 acts, 315 pp.
1822. Scherz, Satire, Ironie und tiefere Bedeutung, comedy in 3 acts,
100 pp.
1827. Don Juan und Faust, tragedy in 4 acts, 153 pp.
1827. Abhandlung über die Shakespearomanie, 40 pp.
1829. Kaiser Friedrich Barbarossa, tragedy in 5 acts, 210 pp.
1830. Kaiser Heinrich der Sechste, tragedy in 5 acts, 252 pp.
1831. Napoleon oder die hundert Tage, drama in 5 acts, 256 pp.
1835. Aschenbrödel, dramatic fairy tale, 85 pp.

ANTON ALEXANDER, GRAF VON AUERSPERG

(ANASTASIUS GRÜN)

Born April 11, 1806, at Laibach in Krain. Came of one of the oldest families of the Austrian nobility. "Anastasius" means 'resurrected,' while green is the color of hope. Passed his childhood at the paternal estate, Thurn am Hart, in Unterkrain; entered (1813) the *Theresianum* in Wien and then the academy for engineers. His father died in 1816; he then studied law and philosophy at the universities of Graz and Wien, spent some time in travelling, took over the management of his estate in 1831; made a journey in 1837 through France, Belgium and Holland; married Countess Attems in 1839 and lived from that time principally on his estate. Elected a member of the Frankfurt Parliament in 1848 and then of the National Assembly, from which he soon resigned. Entered politics again in 1860 and worked for all that was German. He was made a Geheimrat in 1863, honorary citizen of Wien in 1864, honorary doctor of the University of Wien in 1865, president of the delegates of the Imperial Parliament in 1868. Showed even as a boy signs of extreme love of freedom. Belongs to the Austrian group of political poets to which belonged Karl Beck (1817-1879), Moritz Hauptmann (1821-1872) and Alfred Meissner (1822-1885). Associated with Lenau as we associate Byron with

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Shelley, Schiller with Goethe, and Uhland with Schwab. Connected with Romanticism by his persistent and fearless opposition to Metternich, his glorification of old German heroes, notably Maximilian I, his belief in the "good old time," and his language, which abounds in contrasts, hyperboles and florid figures. Wrote but little; his poetry, generally in trochaics, is the poetry of reflection and portrayal rather than of creation and narration. Grillparzer said of him: *Er weiß ganz wohl zu bilden, allein zu bilden nicht.* Translated the English "Robin Hood Ballads" and the Slavic "Volkslieder aus Krain." Died at Graz, September 12, 1876.

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Anastasiuß Grün's sämtliche Werke. Edited by Anton Schlosser, Leipzig, no year (1906). Ten volumes in 2, complete. Contains biographical introduction, Vol. 1, pages 1 to 193, also individual introductions to separate works, and elaborate bibliography, pages 194 to 200.

Anastasiuß Grün. Verschollenes und Vergilbtes aus dessen Leben und Wirken. By P. v. Radies, Leipzig, 1879. 200 pp.

Anastasiuß Grün und Nikolaus Lenau. By Johannes Proelss, in *Deutsche Rundschau*, Volume CXXVI, 1906, pages 84 to 107. Contains a good deal of important material for a study of the mutual relation of the two poets.

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1830. **Der letzte Ritter** (Maximilian I), cycle of romances in the Nibelungen verse form, 110 pp.
1831. **Spaziergänge eines Wiener Poeten**, in verse, 50 pp.
1835. **Schutt**, in verse, 100 pp. Supposed to be his best work; shows how the rubbish of the past enriches the soil of the future.

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ELIGIUS FRANZ JOSEF, FREIHERR VON MÜNCH- BELLINGHAUSEN (FRIEDRICH HALM)

Born April 2, 1806, at Krakau, the son of a high official. Studied law and philosophy, at Brünn and Wien. Married in 1826 Sophie von Schloissnigg. His wife became chronically ill soon after the marriage; Halm entered into a long, honorable friendship with the famous actress Julie Rettich (died 1866). Lived an extremely successful life. Became councillor in 1840, custodian of the Court Library at Wien in 1845, member of the Imperial Academy of Science at Wien in 1847, elected to the Austrian House of Lords in 1861, made general intendant of the Court Theatres at Wien in 1867. Yet, like Grillparzer and Stifter, he suffered from moods, melancholy, sensitiveness and sickness. Not happy as a poet, since he wrote not to make a confession, but to present an artistic picture. More successful in his day than Grillparzer or Hebbel. Wrote many poems, but few good ones. Brought Romanticism into the drama. It has been said that he succeeded because of the weakness of his opponents. Did good work along the line of the Spanish drama. Never became really popular. Died at Wien, May 22, 1871.

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Friedrich Halms Werke. Wien, 1856-1872. Twelve volumes in 4. No introduction.

Friedrich Halm und das spanische Drama. By Hermann Schneider, Berlin, 1909. 258 pp.

Über Halms Camoëns. By Ludwig Scharf, Braunschweig, 1882. In "Studien und Skizzen," pages 50 to 62.

Münch-Bellinghausen. By Anton Schönbach, "Allgemeine Deutsche Biographie," Volume 22, pages 718-725. 1885.

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1835. Griselbiß, dramatic poem in 5 acts, 144 pp.

1837. Camoëns, dramatic poem in one act, 40 pp.

1842. Der Sohn der Wildniß, dramatic poem in 5 acts, 180 pp.

1854. Der Fechter von Ravenna, tragedy in 5 acts, 145 pp.

1864. Das Haus an der Veronabrücke, prose tale, 162 pp.

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WILHELM HAUFF

Born November 29, 1802, at Stuttgart. His father, a government official at Tübingen and Stuttgart, died in 1809. Lived then at the home of his maternal grandmother in Tübingen; entered the cloister school at Blaubeuren in 1818, the Protestant Seminary at Tübingen in 1820, an institution founded by Ulrich von Württemberg in 1536; took his doctor's degree in theology (Oct. 27, 1824); became private tutor to the children of Baron von Hügel in Stuttgart, where he remained over a year. In 1826 he made a tour through Europe, visiting France, Belgium and North Germany. His "Mann im Monde" involved him in a lawsuit with Clauren, which he legally lost but which brought him to the attention of the public through his "Kontroverspredigt," in which he annihilated Clauren from the literary point of view. In 1827 he became editor of the *Cottasches Morgenblatt*, married his cousin (Feb. 13, 1827) and settled down in Stuttgart with apparently a long life of usefulness before him. Inherited his literary inspiration from his mother, a woman of keen intellect and fertile imagination. Studied theology in the same institution through which Hegel, Hölderlin, Schelling and other distinguished men had passed; was a prodigious reader and prolific writer, a born story-teller; a dreamy, not robust, yet exuberant, youth; personally acquainted with the literary men of his day, sure of a place in the affectionate memory of all Swabians. His daughter died in 1844, his widow in 1867, he himself at Stuttgart, November 18, 1827.

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1826. *Lichtenstein*, romantische Sage aus der württembergischen Geschichte, 351 pp. Shows influence of Scott, Fouqué, Wieland. His main work.
1827. *Phantasien im Bremer Ratstafel*, fantastic tale, recalling Heine and Hoffmann, 46 pp.
1827. *Der Mann im Monde*, outlined in 1823, a satire on Claren, 197 pp.
1827. *Der Zwerg Nase* (one of the "Märchen für Söhne und Töchter gebildeter Stände"), 27 pp.
1827. *Das kalte Herz* (one of the "Märchen"), 60 pp.
1827. *Gedichte*, dating back, 35 pp. Two of his best known poems are *Morgenrot*; *Steh' ich in finst'rer Mitternacht*. The former is based on a folk song and has in turn become one.

HAJJIM HARRY HEINE

Heinrich Heine was born at Düsseldorf, December 13, 1797. His father, Samson Heine, was a practical merchant; his mother, Elisabeth van Geldern, a woman of imagination and instinctive feeling for poetry. After attending the *lyceum* at Düsseldorf from 1808 to 1815, he was placed in the office of a banker in Frankfurt am Main, and in 1816 he entered into partnership with his uncle, Salomon Heine, in Hamburg. The firm was closed in 1819. In the fall of the same year he entered the University of Bonn to study law, his uncle supporting him. He joined a *Burschenschaft*; heard lectures by A. W. Schlegel, whom he at first loudly praised and then ridiculed — one of the first exemplifications of that instability of character that he was so frequently to betray in later life. In 1820 he entered the University of Göttingen, from which he was suspended on January 23, 1821, for reasons that have never been definitely agreed upon by his biographers. He then continued his studies in Berlin, where he frequented the brilliant salon of Rahel Lewin, and associated with Grabbe and others of doubtful influence. It was

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here that he published in 1822 his first volume of poems. In 1823 we find him in various places on various missions — Lüneburg, Kuxhaven, Hamburg and Berlin. In 1824 he matriculated again at Göttingen; made a journey in the meanwhile through the Harz Mountains and Thuringia, on which he met Goethe; and took his doctor's degree in law at Göttingen on July 20, 1825, having already joined the Christian Church on June 20, 1825, taking the name of Christian Johann Heinrich Heine. After visiting Norderney in 1826 and England in 1827, he became coeditor in München with F. Lindner of the *Neue Allgemeine Politische Annalen*, in which position he praised and flattered the Minister Schenk, the poet Beer and King Ludwig, but nothing came of it. From München he went to Italy, returned to Germany, lived a short while in Berlin and Hamburg and then went, in 1831, to Paris, never permanently to return. From 1834 on he associated with Eugénie Mirat, a woman of no culture, and married her in 1841. He drew a pension of 4800 francs from the French government, and one of nearly equal amount from his uncle, although the legality of both has been seriously questioned. In 1843 and 1844 he returned to Germany without exciting any great sensation or sympathy. In 1845 he began to suffer from tuberculosis of the spinal column, an affliction which tied him to his "mattress grave" in 1848 and from which he was never able to rise. He died at Paris, February 17, 1856.

The one conspicuous Hebrew in the Romantic School, Heine holds a unique position, so unique that to appraise his worth it is necessary to set up new canons. There is no character in all German literature about whom there exist such contradictory opinions. He has been lauded as an Achilles by his friends and condemned as a Thersites by his enemies. Mörike said of him: *Er ist ein Dichter ganz und gar, aber ich möchte nicht eine Stunde mit ihm leben.* He had but one permanent friend, Immermann, and there is room for doubt as to the sacredness of even this friendship. He had, however, many open foes —

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Platen, Börne, Menzel. His own admiration for Napoleon is explicable if not excusable in view of the fact that Napoleon liberated the Jews in Düsseldorf. A doubter himself from childhood, even as to the year of his birth, a great deal of his life is shrouded in mystery. His love affairs with his cousins Amalie and Therese Heine have never been definitively cleared up. His relation to Camille Selden, who was with him in his last years, is also a matter of conjecture. He delighted in beclouding the issue—it is never possible to say where he stands, even in poetry. He was primarily a first-class lyric writer and a high-class journalist, and that about covers his merits. He was not a man of great genius, but of wonderful, almost unequaled, talent. What he did he did with efficiency; as a cynic and satirist and vilifier, Germany has not produced his peer. His insincerity was equally remarkable. He derived great help from Romanticism and then poked all sorts of fun at it. He learned from the folk songs, from Tieck, Eichendorff, Uhland, Brentano and Wilhelm Müller, and then was always ready to come up against them with some sarcastic remark that makes good reading. He was the first German to make happy use of the sea in poetry; by his "Reisebilder" he started the Germans on hitherto untrodden paths; by his *feuilletons* (1830-40) he introduced a form that has ever since found favor; in his "Lieder" he sang of unrequited love as only he could sing; by his general influence Gaudy, Dingelstedt, Baumbach, Scheffel and Grisebach are different from what they would have been. His talent was vastly superior to his character. He had just cause for a grudge against Germany, but so had many others who expressed it in better form than he—Gutzkow, Platen, Uhland. As a dramatist he had no ability at all, yet he thought he had. Heine is Germany's one statueless and monumentless poet, despite the fact that German literature is indebted to him for three great services: the breaking away from Mediæval-Catholic Romanticism, the giving up of formlessness and the synchronous introduction of plasticity, and the interweaving of modern life into

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modern literature. But if Germany has turned a cold shoulder on Heine, the outside world has not. As in the case of Goethe, Hoffmann, Hauptmann and Nietzsche, the other great nations have studied him in detail. Germany has studied him without awarding him external honors.

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(Pagination according to the Elster edition)

1821. *Junge Leiden*, poems, 50 pages. Divided into "Traumbilder" (10), "Lieder" (9), — these poems are simply numbered; "Romanzen" (20) — these are given titles—and "Sonette" (13).
1823. *Almansor, eine Tragödie*, without divisions or list of characters, 52 pages. The drama was written in 1820–21. An impossible tragedy, reflecting a good deal of Heine's own life.
1823. *Syrisches Intermezzo*, poems, 30 pages. A collection of 65 poems without titles. So called because they were first published in a single collection between his two dramas.
1823. *William Ratcliff, Tragödie*, without divisions, but contains list of characters, 34 pages. Written in the last three days of January, 1822. The plot is Heine's own invention in the main. The drama was hissed off the stage at its unique performance in Braunschweig on August 20, 1823.
1824. *Die Heimkehr*, poems, 56 pages. A collection of 93 poems, five of which are given titles: "Götterdämmerung," "Almansor," "Ratcliff," "Donna Clara," "Die Wallfahrt nach Kevlaar." The collective title owes its origin to the fact that the majority of the poems were written after Heine's return home from the University of Berlin. They were first published at Hamburg in 1826.
1824. *Aus der Hatzreise*, poems, 12 pages. A collection of 7 poems, including "Der Hirtenknabe" and "Die Ilse."
1826. *Die Nordsee*, poems, 34 pages. A collection of 22 poems with titles.
1827. *Buch der Lieder*, collective title of the above-listed poems. It is this collection that made Heine famous and made the year 1827, or 1826, a year from which to date a new genius in German literature.
1830. *Reisebilder*, descriptions of travel in prose with interspersed lyrics, 490 pages. Divided into four parts. Begun in 1824 and finished in 1830. The second part, "Die Bäder von Lucca," is dedicated to Immermann.
1832. *Französische Zustände*, prose, 194 pages. A collection of reports which Heine wrote for the *Augsburger Allgemeine Zeitung* from December 1831 to September 1832. Heine moved to Paris in June, 1831.
1834. *Aus den Memoiren des Herrn von Schnabelewopski*, prose, 51 pp.

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1835. Zur Geschichte der Religion und Philosophie in Deutschland, 136 pp.
 1835. Elementargeister, prose, 60 pp.
 1838. Shakespeares Mädchen und Frauen, prose, 120 pages. Written for a French bookseller; a delightful bit of popular criticism.
 1840. Ludwig Börne, scurrilous and at times indecent criticism in prose, 132 pp.
 1840. Der Rabbi von Bacharach, ein Fragment. Legend in prose, 38 pages. Dedicated to Heinrich Laube. This is one of Heine's most important works; it was his "Schmerzenskind." Begun early in life; he destroyed part of it and never found the opportunity to finish it.
 1843. Atta Troll, humorous, satirical, doctrinaire poem, 68 pages. Divided into 27 sections, each called a "Kaput"; the last one is "dedicated" to Varnhagen von Ense. Written in unrhymed strophes, as follows:

Nonceval, du edles Thal!
 Wenn ich deinen Namen höre,
 Bebt und duftet mir im Herzen
 Die verschollene blaue Blume!

1844. Deutschland, ein Wintermärchen, satirical, humorous, doctrinaire poem, 64 pages. Divided as is "Atta Troll" and written in the same sort of strophes, except for the rhyme and metre, as follows:

Im traurigen Monat November war's,
 Die Tage wurden trüber,
 Der Wind riß von den Bäumen das Laub,
 Da reißt' ich nach Deutschland hinüber.

Heine paid Germany a visit in 1843.

1851. Der Doktor Faust, ein Tanzpoem, a prose sketch in 5 acts, 15 pp.
 1851. Romanzero, poems that have a connection, 152 pages. Divided into three books: "Historien," "Lamentationen," "Hebräische Melodien."
 1853. Die Götter im Exil, prose, 24 pp.
 1854. Geständnisse, confessions in prose, 60 pp.
 1854. Lutezia: Berichte über Politik, Kunst und Volksleben, prose, 236 pp.
 1856. Memoiren, prose, 70 pp.

In addition to the above, Heine wrote many poems, some general articles under the collective title "Der Salon," and a number of reviews, one of the best of which is his introduction to "Don Quichotte."

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GEORG FRIEDRICH RUDOLF THEODOR HERWEGH

Born May 31, 1817, at Stuttgart. Father an impecunious innkeeper. Lived a joyless childhood. Always somewhat nervous and petulant. Had no brothers, but one sister, five years his junior. His parents separated October 31, 1832. A brilliant boy, passed the final examination at the *gymnasium* in Stuttgart when he was fourteen. A Swabian in politics, poetry, dress, friendship and speech. Attended the seminary at Maulbronn. A great reader, fond of Aristophanes and histories of the French Revolution. Disliked his teachers. Entered the seminary at Tübingen (Oct. 23, 1835) to study theology, dismissed with a sharp reproof (Aug. 5, 1836). Then studied law at Tübingen; returned home at Easter, 1837, determined to become a poet. Helped Lewald with the publication of *Europa*. Obligated to enlist March 7, 1838, got into trouble and was finally discharged, or rather he escaped, from the army and went to Switzerland in July, 1839. Wrote poetry. In Paris from 1841 to 1842. Met Heine and Dingelstedt. Started in the autumn of 1842 on a journey through Germany. Honored everywhere. Met (Nov. 6, 1842) Emma Siegmund in Berlin, became engaged to her (Nov. 13, 1842). Married her March 8, 1843. Had an audience in Berlin with Friedrich Wilhelm IV — was then banished from Germany and returned to Switzerland; became a Swiss citizen. Returned to Paris in 1843, met Heine, Béranger, Proudhon, George Sand and Liszt. Studied botany and read Ludwig Feuerbach. Broke away from religion. Took part in the French revolution of 1848. Became a politician and read "Don Quixote," led a party of Republicans through southern Germany and escaped to Paris in 1849. Returned to Switzerland and met Richard Wagner, Mommsen, Gottfried Keller and others. Went in 1861 to Karlsbad for treatment. Met Meissner and Laube. He thought of various undertakings, finished by translating eight of Shakespeare's dramas. Lived from 1866 till his death in Baden-Baden. An impatient

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democrat. Hated the idea of the German Empire. The inscription on his monument pictures him as "persecuted by the great, hated by the servile, misunderstood by the majority, loved by his own." Died in Baden-Baden, April 7, 1875.

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1841. *Gedichte eines Lebendigen* (dating back), 171 pp.

1843. *Einundzwanzig Bogen aus der Schweiz*. Miscellaneous articles by Herwegh, 336 pp.

1877. *Neue Gedichte von Georg Herwegh*. Published after his death, Zürich, 291 pp.

1896. *Gedichte eines Lebendigen*. Twelfth edition, Leipzig, 264 pp. Some of his best known poems are *An den König von Preussen*; *Das Rheinweinielied*; *Ich möchte hingehen wie das Abendrot*; *Die bange Nacht ist nun herum*.

ERNST THEODOR WILHELM (AMADEUS) HOFFMANN

Born January 24, 1776, at Königsberg. Parents came from families of distinguished lawyers, father was dissipated and mother eccentric; they separated in 1779 and the boy's training was directed by his maternal uncle, Otto Dörfer. He lived a very unhappy life, full of monotony and devoid of any sort of inspiration. Attended the German-Reformed school at Königsberg (1783-91), studied law at Königsberg (1792-95), passed his examinations July 22, 1795, became barrister at Königsberg (1795-96), referendary at Glogau (1796-98), notary at Berlin (1798-1800), assessor in Posen (1800-02). Married M. Th. M.

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Rorer (Trczynska), of Polish descent, in 1802. Lived a dissolute life in Posen, and was then exiled to Plozk (1802-04) because of cartoons of public men; transferred to Warsaw (1804-07), then a part of Prussia. Lost his government position after the battle of Jena and then spent seven unhappy years in Berlin (1807-08), as director of an orchestra at Bamberg (1808-13), and in Leipzig and Dresden (1813-14). Regained his position with the government after the War of Liberation and returned to Berlin, where he lived the rest of his days, immortalizing the wine restaurant of Lutter and Wegener, writing stories, and performing good service as a judge; he favored Jahn in the attempts that were made to prove Jahn's introduction of athletics a bit of anarchy. Utterly improvident, he turned night into day and day into night, and, talented and precocious individual that he was, he remained a dilettant in life and art. His vocation was law; his avocation literature; his hobbies music, drawing, and architecture; his weakness intemperance; his strength versatility. He has had unmistakable influence on Grabbe, Alexis, Hauff, Solitaire, H. C. Andersen and Gottfried Keller. Goethe disliked him, and Carlyle, though he translated him into English, paid him only left-handed compliments. He has been frequently translated into French and influenced Hugo, Dumas, Gautier, De Nerval, Balzac and others. He composed music that received the unstinted approval of Weber and gave themes to Delibes, Offenbach, Schumann, Wagner, Tschaikowsky. He himself was fond of J. S. Bach, Cherubini, Spontini, Méhul and Gluck, and hated Paër. His opera "Undine" (1816) can be said to be the first music-drama after the fashion of Weber and Wagner. His music to Brentano's "Lustige Musikanten" has also been highly praised. He was influenced by Rousseau, Wiegand, Jean Paul, Novalis, Brentano, and the Schlegels. Much difference of opinion as to his merits: some say he had the making of the poet in him, but that he remained undeveloped. Others compare him with Kleist—to whom he bears some resemblance—and thus contend that

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he was not a poet. The comparison of Hoffmann with Poe has been made frequently, generally to bring out the point that the weird, fantastic and supernatural of neither is convincing. His works abound in doubles; somebody is always being transformed. He had no lyric, no dramatic, gift and but little appreciation of nature. That he was so profoundly influenced by Jacques Callot (1592-1635) and Jacques Cazotte (1720-92) gives a fair idea as to what he was like. He said of himself that in him nature tried a new recipe and failed. Nevertheless, he is, next to Heine and Kleist, the most alive to-day of all the Romanticists. His life was one long conflict between life and art, and his works show it. He pictured again and again the struggles between the man making a living and the man courting the muse. He was afraid of death and afraid to grow old; he painted death in the form of old hags — his works abound in such characters — and tried to find youth in wine. Of him Carlyle said: "His life was disjointed: he had to labor for his bread, and he followed three different arts; what wonder that in none of them he should attain perfection. . . . As a poet he aimed but at popularity, and has attained little more. His intellect is seldom strong, and that only in glimpses; his abundant humor is too often false and local; his rich and gorgeous fancy is continually distorted into crotchets and caprices. In fact he elaborated nothing; above all, not himself." He died at Berlin, June 25, 1822.

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Contes posthumes d'Hoffmann, traduits par Champfleury, Paris, 1856. 323 pp. Pages 1 to 166 deal with Hoffmann's life.

Poètes et Névrosés. By Arvède Barine, Paris (2d ed.), 1908. Treats Hoffmann (pages 1-58), De Quincey, Poe, De Nerval.

E. T. A. Hoffmann's Erzählungen in Frankreich. By Gustav Thureau, Königsberg, 1896. 48 pp.

The Influence of E. T. A. Hoffmann on the Tales of Edgar Allen Poe. By Palmer Cobb, Chapel Hill, North Carolina, 1908. 104 pp.

E. T. A. Hoffmann: Studien zu seiner Persönlichkeit und seinen Werken. By Arthur Sakheim, Leipzig, 1908. 291 pp.

Die Bedeutung des Musikalischen und Musikischen in E. T. A. Hoffmann's literarischem Schaffen. By Carl Schaeffer, Marburg, 1909. 56 pp.

Menschen und Mächte. Ausgewählte Erzählungen von E. T. A. Hoffmann. München, 1911. 538 pp. In the "Bücher der Rose" series, Volume 6. Contains 10 of Hoffmann's best known tales, splendidly printed. Cheap but very good. Handiest place to get a general idea of Hoffmann.

E. Th. A. Hoffmann's Oper. By Martin Ehrenhaus, 1913. 4 pp. In *Die Schaubühne*, January, 1913. A short but instructive article.

Handbuch zur Geschichte der deutschen Literatur. By Adolf Bartels, Leipzig (2d ed.), 1909. 859 pp. Though uncritical and occasionally incorrect, this manual should be on every student's desk; it is a convenient place to find the main data. It is especially good for Hoffmann, pages 394 to 398, giving the exact place of appearance of each of Hoffmann's works.

READING LIST

1809. *Ritter Gluck*, short story, deals with Gluck, and with Hoffmann's ideas of music, first appeared in Friedrich Rochlitz's *Allgemeine Musikzeitung*, Leipzig, 18 pp.

1812. *Don Juan, eine fabelhafte Begebenheit*, short story, 13 pp.

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1813. *Der goldene Topf*, considered by many his best work, fairy tale, 80 pp.
1816. *Das Majorat*, one of the "Nachtstücke," influenced by Schiller's "Räuber," 77 pp.
1816. *Die Eligire des Teufels*, novel, 282 pp.
1816. *Nat Krespel*, translated into English and published in New York under the title "The Cremona Violin," basis of Act III of Offenbach's opera, "Les Contes d'Hoffmann," short story, 22 pp.
1817. *Der Sandmann*, fairy tale, basis of Act I of Offenbach's opera and of Delibes' ballet "Coppelia," 47 pp.
1817. *Geschichte vom verlorenen Spiegelbild*, the counter-piece to Chamisso's "Peter Schlemihl," basis of Act II of Offenbach's opera, short story, 22 pp.
1818. *Klein-Zaches, genannt Zinnober*, in part the basis of the Prologue and Epilogue of Offenbach's opera, fairy tale, 100 pp.
1819. *Meister Martin der Rüsner und seine Gesellen*, a picture of mediæval artisan life, different from any other of Hoffmann's works, short story, 90 pp.
1819. *Das Fräulein von Scudery*, considered by many his best work, the figure of Cardillac said to be his best drawn character, short story, 71 pp.
1821. *Lebensansichten des Katers Murr, nebst fragmentarischer Biographie des Kapellmeisters Johannes Kreisler* (Hoffmann himself), incomplete novel laid out on a pretentious plan, 386 pp.
1821. *Rußnader und Mauselkönig*, fairy tale, basis of Tschaikowsky's "Nut-Cracker Suite," 58 pp.
1822. *Des Betters Ofenster*, dictated by Hoffmann to his attendant while on his deathbed, short story, 25 pp. Aside from "Meister Martin" all of Hoffmann's works resemble each other. Some of the other titles are "Der Artushof," "Ignaz Denner," "Die Jesuitenkirche in G," "Das Sanctus," "Das öde Haus," "Das Gelübde," "Seltsame Leiden eines Theaterdirektors," "Die Bergwerke zu Falun," "Die Automate," "Doge und Dogaresse," "Der Dichter und der Komponist," "Signor Formica," "Meister Floh," "Datura Fastuosa."

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KARL LEBRECHT IMMERMANN

Born April 24, 1796, at Magdeburg. His oldest known ancestor fought as sergeant in the Swedish army during the Thirty Years' War. Father, stern and bureaucratic, married, at the age of forty-five, Friederike Wilda, then eighteen. Mother, colorless and retiring, played a minor rôle in his life. Studied (1807-13) at the *gymnasium* in Magdeburg, then for two years interruptedly at Halle (1813-17). Fought at Belle Alliance, entered Paris with the victorious army, was discharged as second lieutenant. Suffered from unrequited love and then lived (1821-39) in unnatural relations with Gräfin Elisa von Ahlefeldt, the divorced wife of Adolph von Lützow. Married Marianne Niemeyer (1839). Practiced law at Magdeburg (1817-19), Münster (1819-24), Magdeburg (1824-27), Düsseldorf (1827-40). Rendered valuable service to the German stage by his management of the Stadttheater at Düsseldorf (1832-37). Frequent traveller, omnivorous reader, able critic, prolific writer of poor lyrics, mediocre dramas, good epics. Irreconcilable discord in his character and inconsistency in his works. Brought up in rationalistic surroundings, and one of the first of the realists, his relation to Romanticism was nevertheless intimate and imitative, sometimes spurious, incoherent but lifelong. Died August 25, 1840, at Düsseldorf.

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Immermann's Werke. Edited by Robert Boxberger, 20 parts in 8 volumes, Berlin, Gustav Hempel, 1883.

Immermann's Werke. Edited by Harry Maync, 5 volumes, Leipzig and Wien, 1906.

Immermann's Werke. Edited by Werner Deetjen, 3 volumes, Berlin (Bong), no year (1912). Contains biographical introduction, Volume I, pages i to lxxxvii, and special introductions to individual works.

Karl Immermann. Sein Leben und seine Werke. Edited by Gustav zu Putlitz, 2 volumes, Berlin, 1870. 697 pp.

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Karl Immermann. Eine Gedächtnisschrift zum 100. Geburtstag des Dichters. By R. Fellner, J. Geffcken, O. H. Geffcken, R. M. Meyer and Fr. Schultess, Hamburg and Leipzig, 1896. 220 pp.

Immermanns Merlin. By Kurt Jahn, Berlin, 1899. 128 pp.

Immermanns Jugenddramen. By Werner Deetjen, Leipzig, 1904. 200 pp.

Immermanns Weltanschauung. By Sigmund von Lempicki, Berlin, 1910. 136 pp.

Karl Lebrecht Immermann: a Study in German Romanticism. By Allen Wilson Porterfield, New York, 1911. 153 pp.

Immermanns Tristan und Isolde. By Max Szymanzig, Marburg, 1911. 258 pp.

Der Oberhof. Edited by Hermann Muchau, Leipzig, 1901. 255 pp. Immermann never wrote a separate work with this title. Editors have simply taken certain chapters from "Münchhausen" and published them independently. Some editions contain about 75 pages, others 375 pages. This is the one work by which Immermann is now known.

Über Technik und Stil der Romane und Novellen Immermanns. By Leo Lauschus, Berlin, 1913. 136 pp.

READING LIST

- 1825. Carbenio und Celinde, tragedy, 85 pp.
- 1828. Kaiser Friedrich der Zweite, tragedy, 117 pp.
- 1829. Tulifantchen, satirical epic, 108 pp.
- 1830. Gedichte, 244 pp. Immermann's poems, with but few exceptions, are weak. He published also at Hamm, in 1822, Gedichte, 184 pages, with Musikbeilagen by Wachsmann. The best of his poems are found in the Maync edition.
- 1832. Merlin, dramatic poem, 108 pp.
- 1833. Andreas Hofer, tragedy, 79 pp.
- 1835. Die Epigonen, novel, 674 pp.
- 1839. Münchhausen, novel, 699 pp.
- 1840. Memorabilien, autobiography and criticism, 699 pp.
- 1841. Tristan und Isolde, epic (fragment), 271 pp.

THE SIDE LIGHTS

JUSTINUS ANDREAS CHRISTIAN KERNER

Born September 18, 1786, at Ludwigsburg, the son of an official, related to Hauff and Uhland. Studied in the schools of Ludwigsburg, Knittlingen and Maulbronn, entered (1804) the University of Tübingen to study medicine. Associated at Tübingen with Uhland, Karl Mayer and Varnhagen von Ense, with all of whom he collaborated on the *Sonntagsblatt für ungebildete Stände* (1807). Took his medical degree in 1808. Travelled (1809-12), visiting Berlin, Hamburg, Wien, München, principally in the interest of his studies in medicine. Settled down in Welzheim in 1812, where he married Friederike Ehemann in 1813. Became official physician in 1815 in Gaildorf, and in 1818 was transferred to Weinsberg, where he lived the rest of his life. He made occasional excursions in the summer to Baden-Baden, and once took a journey down the Rhine and went to Helgoland. He was obliged to retire in 1851 owing to almost total blindness. Wife died in 1854. Built the popular "Kernerhaus" in Weinsberg and became famous for his hospitality. Known personally to almost all the Romanticists of the time. The oldest and most talented poet of the Swabian circle. A dreamy, melancholy strain in his lyrics. A popular and successful physician, saw much suffering and portrayed suffering frequently. Became interested in mesmerism, somnambulism and the like, really believed in ghosts and magnetic cures. Studied the case of Friederike Hauffe and wrote from it his "Seherin." Represents in life and practice what a number of the Romanticists theorized about — the occult. Died at Weinsberg, February 22, 1862.

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Justinus Kerners Briefwechsel mit seinen Freunden. Edited by his son Theobald Kerner, annotated by Ernst Müller. Two volumes, Stuttgart, 1897. A mine of detailed information about the men and poets of the day, valuable not only for Kerner but also for his numerous friends.

Das Kernerhaus und seine Gäste. By Theobald Kerner (died 1907), Stuttgart, 1897. An extremely interesting book. 396 pp.

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Justinus Kerner. By Aimé Reinhold, Tübingen, 1886. 172 pp. Contains a handy chronological list of Kerner's works and publications—19 entries from 1807 to 1859.

Geschichte der Lyrik Justinus Kerners. By Johannes Richert, Berlin, 1909. 60 pp. (Teildruck.)

Justinus Kerner als Romantiker. By Franz Heinzmann, Tübingen, 1908. 48 pp.

Justinus Kerners ausgewählte poetische Werke. Two volumes, Stuttgart, 1879. The most convenient place to read Kerner's poems.

READING LIST

1829. **Die Seherin von Brevorst**, prose account of observations made in a peculiar medical case, dedicated to G. H. Schubert, 594 pp.

1849. **Das Bilderbuch aus meiner Knabenzeit (1786–1804)**, 294 pp.

1856. **Franz Anton Mesmer, der Entdecker des thierischen Magnetismus**, prose account of the father of mesmerism, 212 pp.

1859. **Gedichte**, dating back to 1807, about 300 pp. Best known poems: *Der schwere Traum*; *Wanderlied*; *Der reichste Fürst*; *Der Wanderer in der Sägemühle*; *Im Winter*; *Die schwäbische Dichterschule*; *Poesie*.

BERND HEINRICH WILHELM VON KLEIST

Kleist was born at Frankfurt an der Oder, October 18, 1777. He was the son of Joachim Friedrich von Kleist, an army officer, and Juliane Ulrike von Pannwitz. His father died June 18, 1788, his mother February 3, 1793. We know but little of his father, who seemed to have little interest for anything outside of the army, and possibly less about his son's youth; it is even a question as to whether he was born October 18 or October 10. Of his mother he always spoke with profound respect. He was the third of five children by a second marriage and was supported and encouraged by his half sister, Ulrike, a masculine sort of unwomanlike woman (1774–1849). He had a private tutor in his youth, Martini by name, since it would have been undignified for the son of an army officer to attend the regular *gymnasium*.

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Martini spoke of Kleist as ein nicht zu dämpfender Feuergeist. After the death of his father he came to Berlin and studied in the home of the preacher of the French Hospital-firſche, Samuel Heinrich Catel, a man of some literary gifts, who taught Kleist many things, including French. In 1792 he entered the army as a corporal, took part in the campaigns along the Rhine, 1793, 1794, 1795, and became second lieutenant, March 7, 1797. In the summer of the same year he made a journey through the Harz with his friend, Rühle von Lilienstern. Army life became more and more distasteful to him; he wanted to act as a human being, but was obliged to act as an officer. Moreover, he was being drawn to intellectual pursuits. He secured, therefore, his discharge from the army and entered, at Easter, 1799, the university of his native town to study law, but devoted the most of his time to philosophy, physics and mathematics. It was especially the study of Kant's philosophy, with its categorical imperative and its Alles Wiſſen iſt Stückwerk, that drove Kleist almost to the point of complete despair. While a student at Frankfurt an der Oder he became engaged to Wilhelmine von Zenge, the daughter of a general. She was born August 26, 1780, and died April 25, 1852. In the summer of 1800 he made a mysterious journey to Würzburg in the company of his friend Brockes. No one knows why he went; many have imagined this and that. In 1801 he started with his sister Ulrike to Paris, where they arrived July 10, and from which place they departed, thoroughly displeased, in November of the same year. He went then to Switzerland to become a farmer after a fashion; it is possible that he thought he might, in this way, become an undisturbed poet. In Bern he met Heinrich Zschokke, Heinrich Gessner and Ludwig Wieland. After illness and other misfortunes, including the failure of his agricultural scheme, he returned to Germany in 1802; went to Weimar, where he met Wieland, who encouraged him with much praise; that he met at the same time Goethe and Schiller is extremely probable. In 1802 he broke his engagement with

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Wilhelmine von Zenge. During the last nine years of his life he led an unsteady and wandering existence. In 1803 we find him the guest of Wieland at Ossmannstedt; from there he went to Leipzig and associated with Fouqué, Liliens Stern and Ernst von Pfuel; with Pfuel he went to Dresden, then to Switzerland, then to Upper Italy, then to Paris by way of Geneva and Lyon, where he burned his "Guiskard" and, in his impossible condition, broke with Pfuel. It is said, and there seems little reason to doubt it, that he then planned to enter the French army and meet death on the battle field. But this double scheme could not be realized. He then returned to Germany and we find him in the region of Mainz and Wiesbaden, planning to become a joiner. After disappearing for a while, he reappeared at Potsdam in 1804, and secured, on the recommendation of Stein, a poor position in Königsberg, where he was for a while in 1805-06, one of his most productive periods. The battle of Jena brought another change in his life; he started to Dresden, was captured on the way by the French and imprisoned at Joux. Liberated through the instrumentality of his sister, he went in July, 1807, to Dresden, where he published with Adam Müller (1808-09) *Phöbus*, a journal with a pretentious title and a short life. It is said that the thought of assassinating Napoleon now came to him, but the evidence is not convincing. On April 29, 1809, he left Dresden, went to Prag on some sort of political business, disappeared from sight again and finally showed up, as it were, at Frankfurt an der Oder, and came from there to Berlin. The death of Queen Luise (July 19, 1810) deprived him of his last hope; the pension that she had given him had already been disturbed. He took his own life after having taken that of Frau Henriette Vogel in accordance, as it seems, with a previous promise, at Wannsee near Berlin, November 21, 1811. He lies buried by her side on the spot where the tragedy occurred.

Kleist, like Heine, Jean Paul, Hölderlin and not many others, not only deserves but has to be given a place in German literature by himself. When the life of a man is unique, his poetry

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will be so also, and Kleist's was unique. He was a man of tremendous ambition; it requires courage to try to pluck the laurels from the brow of such a contemporary as Goethe. He possessed real genius, considerable talent, and great intellectual gifts. He hated the commonplace always, he was instinctively a patriot, and yet he lived and wrote in the days of Germany's greatest degradation. It is said that he resembled Torquato Tasso; if so, it is well to call to mind Goethe's drama of like name. Great and alone, he was secretive, problematic and pathologic, eccentric, personal and subjective. The social background of Germany from 1795 to 1811 explains his works as well and fully as the background ever can explain the works of a German poet. The one real genius of the Romantic School between 1798 and 1826, next to Schiller and Grillparzer Germany's greatest dramatist, by all odds the one great dramatist of Romanticism, Classic in form but Romantic in content by reason of his extravagance, starting the straight line that can be drawn from him to Hebbel and from Hebbel to Ibsen, he nevertheless died without having seen a single one of his plays performed. He bore somewhat the same relation to the group at Dresden that Tieck bore to that of Berlin-Jena and Arnim to that of Heidelberg. Though he enjoyed but eleven years of poetic activity (1800-11), he can now be read in many editions and can be studied from many biographies and critical monographs. Tieck wrote for sixty-four years (1789-1853) and has not been treated nearly so generously. And this is true, despite the fact that with Kleist everything went wrong; he lost, as time went on, health, love, money and recognition.

But it was not this that caused his tragic end. Kleist was an uncompromising idealist. All of his works might have been called "Unzeitgemässe Betrachtungen." Though he loved beauty, he could not sacrifice truth to it. He could not treat the trivial, that he would have considered blasphemy. Nor could he treat the unreal, that would have made him a Romanticist as popularly understood. He could not derive inner help from the

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flippant souls around him, that would have made him scorn himself. He lived alone and wrote for a generation that would not hear him. Tired of rebuff, he voluntarily departed from a world that he felt was unkind to, and unappreciative of, the promising children of his wonderful but very odd mind.

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Heinrich von Kleists sämtliche Werke. Edited by Eduard Grisebach, 2 volumes in 1, Leipzig (Reclam), 1883. 842 pages. The best cheap edition.

Heinrich von Kleists sämtliche Werke. Edited by Theophil Zolling, Berlin, 1885. Kürschner's D. N. L., Volumes 149-150.

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Heinrich von Kleists Werke. Im Verein mit Georg Winde-Bouet und Reinhold Steig. Edited by Erich Schmidt, Leipzig and Wien, 5 volumes, no year (1905). Possibly the best edition.

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Heinrich von Kleist. Sämtliche Werke und Briefe. Edited by Wilhelm Herzog, Leipzig, 1908-1911. Contains an evaluating introduction and copious notes. The edition is good also because of the excellent type and print.

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Heinrich von Kleists Erzählungen. Edited by Erich Schmidt, Leipzig, 1908. 290 pp.

Heinrich von Kleists Erzählungen. Berlin, 1910. The artistic Cassirer edition. Three small volumes without commentary.

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Heinrich von Kleists Briefe an seine Schwester Ulrike. Edited by S. Rahmer, Berlin, 1905. 228 pp.

Heinrich von Kleist. By Adolf Wilbrandt, Nördlingen, 1863. 422 pages. A valuable biography because of its author and its date.

Das Leben Heinrichs von Kleist. By Otto Brahm, Berlin, 1911. 450 pages. New edition.

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Kleists Leben und Werke. By Heinrich Meyer-Benfey, Göttingen, 2 volumes, 1911. The biographies of Wilbrandt, Brahm, Herzog and Meyer-Benfey are the best in German.

Henri de Kleist. Sa vie et ses œuvres. By Raymond Bonafous, Paris, 1894. 424 pages. This was Bonafous's doctor's dissertation before the faculty of letters at Paris. He has done some other work on Kleist.

Heinrich von Kleist als Mensch und Dichter. By Hermann Conrad, Berlin, 1896. 40 pp.

Das Kleist-Problem. By S. Rahmer, Berlin, 1903. 182 pages. Ich sah mich gezwungen, mit der neurologisch-psychiatrischen Betrachtung auch rein literarische Forschungen zu verbinden.

Heinrich von Kleists „Mutwille des Himmels“, eine literarhistorische Untersuchung. By Paul Hoffmann, in *Euphorion*, Volume 14 (1907), pages 565 to 577. The monographs and articles on Kleist's individual works are many in number.

Heinrich von Kleist. By Laurenz Kiesgen, Leipzig, 1901. 126 pages. This is Number 6 in the "Dichterbiographien."

Heinrich von Kleist. Sein Leben und seine Werke. By Hubert Badstüber, Wien, 1902. 68 pp.

S. S. Catel, ein Lehrer Heinrich von Kleists. By Hermann Gilow, in *Euphorion*, Volume 14 (1907), pages 287-308.

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Schillersche Einflüsse bei Heinrich von Kleist. By Wilhelm Holzgräfe, Cuxhaven, 1902. 32 (large) pp.

Heinrich von Kleist und das deutsche Theater. By Walter Kühn, München, 1912. 148 pp. Gives the stage history of Kleist's dramas.

Neue Kunde zu Heinrich von Kleist. By Reinhold Steig, Berlin, 1902. 135 pp.

Schiller und Kleist. By Emil Mauerhof, Zürich, 1898. 170 pp.

Die Idee im Drama bei Goethe, Schiller, Grillparzer, Kleist. By Michael Lex, München, 1904. 314 pp.

Heinrich von Kleist. Darstellung des Problems. By Hanna Hellmann, Heidelberg, 1911. 80 pp.

Heinrich von Kleist. Eine pathographisch-psychologische Studie. By Isidor Sadger, Wiesbaden, 1910. 192 pp.

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Heinrich von Kleist in seinen Briefen. By Roderich Markentin, Heidelberg, 1900. 47 pp. Gives an idea of Kleist's titanic but fruitless attempt to win fame.

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Dramaturgie des Schauspiels. By Heinrich Bulthaupt, Oldenburg and Leipzig, 1906. Lessing, Goethe, Schiller, Kleist (pages 481 to 555). A good work for the intellectually timid.

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Der reimlose fünffüßige Jambus bei Heinrich von Kleist. By Heinrich Füser, Münster i. W., 1911. 136 pp.

Die Entwicklung der novellistischen Kompositionstechnik Kleists bis zur Meisterschaft. By Kurt Günther, Leipzig, 1911. 90 pages. Kleist's short stories constitute an exceedingly important part of his work, making this study indispensable.

Die novellistische Kunst Heinrichs von Kleist. By H. Davidts, Berlin, 1913. 151 pp.

Heinrich von Kleist. By Franz Servaes, Leipzig, 1902. Contains good illustrations. 160 (quarto) pp.

Kleists Berliner Kämpfe. By Reinhold Steig, Berlin, 1901. A valuable documentary book, but heavy reading. 708 pp.

Heinrich von Kleist als Mensch und Dichter. By S. Rahmer, Berlin, 1909. 453 pp.

THE SIDE LIGHTS

Heinrich von Kleist. *Seine Sprache und sein Stil*. By Georg Minde-Pouet, Weimar, 1897. 310 pages. A valuable study.

Kleist und die Romantik. By Ernst Kayka, Berlin, 1906. 210 pages. A valuable study in that it tries to prove that Kleist was not a Romanticist.

Heinrich von Kleists Reise nach Würzburg. By Max Morris, Berlin, 1899. 50 pp.

READING LIST

(Pagination after Herzog's edition)

- 1803. *Die Familie Schrockenstein*, tragedy, 182 pages. Kleist's first work and one that he later disliked. The first form was called "Die Familie Thierrez," the second "Die Familie Ghonorez." First performed under Karl Immermann's management at Düsseldorf, February 12, 1837.
- 1803. *Robert Guiskard*, dramatic fragment, 29 pages. Written in 1802-03, destroyed, written again from memory in 1807, published in *Phöbus* in 1808. Es sollte nichts Geringeres bedeuten, als eine Überbietung alles dessen, was die deutschen Klassiker von Lessing bis Schiller im Drama erreicht hatten. First performed in 1901 in Wien between Goethe's "Satyros" and Werner's "Der vierundzwanzigste Februar," and in Berlin, under Paul Lindau's management, with Goethe's "Satyros" and "Elpenor."
- 1807. *Amphitryon*, comedy after Molière, 129 pages. First performed in Berlin in 1898.
- 1808. *Penthesilea*, tragedy, 179 pages. Performed in Berlin, under Mosenthal, or rather according to his stage version, April 25, 1876. It was possibly performed earlier elsewhere.
- 1808. *Der zerbrochene Krug*, comedy, 159 pages. First performed at Weimar under Goethe's management, March 2, 1808.
- 1808. *Die Hermannsschlacht*, drama, 161 pages. In 1858 Heinrich von Treitschke said that the drama should be performed. It was performed about 1860 in the version of Feodor Wehl.
- 1810. *Das Rättchen von Heilbronn*, historical drama, 178 pages. First performed March 17, 1810, at the Theater an der Wien. Kleist's most popular drama.
- 1810. *Prinz Friedrich von Homburg*, drama, 128 pages. First performed, under Schreyvogel's management, October 3, 1821. Kleist's last and ripest drama. If Romanticism allows love to prevail over duty, then this drama is most Romantic.

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1811. *Novellen*. Appeared in book form in Berlin, but some of the stories were written and published separately, several appearing in magazines, previous to 1811. They were as follows:

Michael Kohlhaas, 142 pp.

Die Marquise von O., 65 pp.

Das Erdbeben in Chili, 21 pp.

Die Verlobung auf St. Domingo, 52 pp.

Das Bettelweib von Locarno, 3 pp.

Der Findling, 23 pp.

Die heilige Cäcilie, oder die Gewalt der Musik, 17 pp.

Der Zweikampf, 47 pp.

1811. *Gedichte*, 63 pp. Some of Kleist's best known poems are *Ode auf den Wiedereinzug des Königs im Winter 1809*; *An die Königin von Preußen* (1810); *Germania an ihre Kinder* (1809); *Kriegslied der Deutschen* (1809); *Das letzte Lied*, published in 1818. It is not customary to think of Kleist as a lyric poet; his poems are either eulogies or anathemas in verse, they were not written to be sung.

KARL THEODOR KÖRNER

Born September 23, 1791, at Dresden, the son of C. G. Körner, Schiller's great and good friend. Carefully trained at home as a youth, he studied (1808-1810) under A. G. Werner at Freiberg. Entered the University of Leipzig in 1810 to study law, was soon dismissed. Came in 1811 to the University of Berlin to study philosophy and history. Went then to Wien, where he associated with Friedrich Schlegel and Wilhelm von Humboldt and was made poet of the Court Theatre in 1812. Became engaged to the actress Toni Adamberger. Followed then the call of Friedrich Wilhelm III and enlisted as a volunteer, March 19, 1813, at Breslau, joining Lützow's famous company. Seriously wounded at Kitzen on June 7, 1813. Mortally wounded at Gadebusch. Chivalric as a man, of great promise as a poet, of undaunted courage as a soldier, he reaped the rich reward of the poet-martyr. A man of wonderful productivity. Within fifteen months he finished 6 tragedies, 5 comedies, the librettos of

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several operas, a number of poems. Schiller was his dramatic model, also Kotzebue and Z. Werner. His "Rosamunde," "Toni" (after Kleist's "Verlobung") and "Zriny" are still performed in Leipzig and Dresden on the anniversaries of his birth and death. His poems have been set to music by K. M. v. Weber, Himmel and Schubert. He died at Gadebusch, August 26, 1813.

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Das Grab bei Wöbbelin; oder Theodor Körner und die Lütkower. By Friedrich Brasch, Schwerin, 1861. 300 pp.

Theodor Körner. Sein Leben und seine Dichtungen. By Adolph Kohut, Berlin, 1890. 319 pp.

Theodor Körner zum 23. September 1891. By Rudolf Brockhaus, Leipzig, 1891. 197 (quarto) pp. Contains many valuable Körneriana.

Schillers Einfluß auf Theodor Körner. By G. E. Reinhard, 1899. 140 pp.

Theodor Körner und die Seinen. By W. Emil Peschel and Eugen Wildenow, Leipzig, 1898. Two handsomely and artistically illustrated volumes.

Theodor Körner in Mecklenburg. By Fr. Latendorf, Schwerin, 1890. 36 (large) pp.

Körners Werke. Two volumes, Stuttgart, 1848.

Körners sämtliche Werke. Edited by Hermann Fischer, 4 volumes, Stuttgart (Cotta), no year. Most convenient place to read Körner.

Theodor Körners sämtliche Werke. Edited by Karl Streckfuss, with a good biographical sketch by C. A. Tiedge (pp. xxx-lxvii), Berlin, 1861. One volume, 837 closely printed pages.

Theodor Körners Tod, oder das Gefecht bei Gadebusch. By Johann Nepomuk Adolph von Schaden, no place, 1817. This work is a drama, on Körner's death, in one act. Such poetizations of poets are common in German literature; there are over 200 such instances. Goethe, Schiller, Lenz, Kotzebue, W. Schlegel, Novalis, Z. Werner, E. T. A. Hoffmann, Grillparzer, Immermann, Tieck, Hauff, Alexis, Fouqué, Waiblinger, Gutzkow, Eichendorff, Raupach, Bettina, Laube, Halm, Grün and Grabbe are the main Romanticists who wrote such works.

Theodor Körner. By Adolf Calmberg, Leipzig (Reclam), no year. A drama in four acts on Körner and his contemporaries. Like the preceding.

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1812. *Brinn*, tragedy in 5 acts, 110 pp.
1812. *Rosamunde*, tragedy in 5 acts, 100 pp.
1812. *Toni*, drama in 3 acts, 50 pp.
1813. *Der grüne Domino*, comedy in Alexandrines in 1 act, 25 pp.
1813. *Der Nachtwächter*, farce in 1 act, 25 pp.
1813. *Der Better aus Bremen*, play in 1 act, 25 pp.
1813. *Leier und Schwert*, collection of patriotic poems, about 50 pp.

NIKOLAUS FRANZ NIEMBSCH, EDLER VON STREHLENAU (NIKOLAUS LENAU)

Born August 13, 1802, at Csátád near Temesvar in Hungary. Of remote Slavonic ancestry, Magyar by birth and early training, German in temperament. "Niembsch" means, it is said, "der Deutsche." Father, dissipated, died in 1807. Mother married (1811) Karl Vogel and moved to Pest. Studied (1811-1816) at the *gymnasium* of the Piarists in Pest, went then to Tokaj, studied (1821-1831) at the universities of Wien, Pressburg, Altenburg, Heidelberg, this and that without ever getting a firm hold on any one subject. Went (1831) to Schwaben, kindly received by G. Schwab, J. Kerner, K. Mayer. Came to the United States, landed at Baltimore (October 8, 1832). Came with great expectations, thoroughly disappointed: landscapes were too wild for him, the American always "had a cigar in his mouth and a plan in his head." Returned to Germany in June, 1833. Went to Schwaben and spent the remainder of his sane days oscillating between Wien and Stuttgart. Fell in love in succession with Charlotte Gmelin, Sofie Löwenthal, Caroline Unger, and Marie Behrends to whom he became engaged. Never married. Became insane in 1844 in Stuttgart, was placed in the asylum in Winnenthal (October 22, 1844), removed (1847) to the asylum at Oberdöbling near Vienna, where he ended his days in complete mental darkness. The greatest lyric writer of Austria, skilled in music, — it has been said that his poems remind one

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of Chopin, — unsettled, visionary, reflective, subjective, sensitive, irritable, artistic. His lyrics have a strong epic strain. Irregular as a poet; some of his poems are felt, others made. Given to florid language and exaggerations. A profound student of nature; studied nature more than man. Has been compared, by Anastasius Grün, to Höltz and Byron. He lived Romanticism. One of the most talked of men in his day in Germany. Preferred broad subjects. His "Don Juan" gave Richard Strauss the theme for his tone poem of like name. He said: *Meine sämtlichen Schriften sind mein sämtliches Leben*. Died August 22, 1850.

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Lenau's Leben. By Anton X. Schurz, 2 volumes, Stuttgart, 1855. Contains many letters.

Lenau in Schwaben. By Emma Niendorf, Leipzig, 1855. 327 pp.

Zur Biographie Lenau's. By L. A. Frankl, Wien, 1885. 144 pp.

Nikolaus Lenau. By Theodor Opitz, Leipzig, 1850. 51 pp. Critical.

Lenau's Frauengestalten. By A. W. Ernst, Stuttgart, 1902. 410 pp.

Lenau als Naturdichter. By Theodor Gesky, Leipzig, 1902. 58 pp.

Treatment of Nature in the Works of Nikolaus Lenau. By Camillo von Klenze, Chicago, 1903. 83 (large) pp.

Lenau and Young Germany in America. By Thomas Stockham Baker, Philadelphia, 87 (large) pp. Bibliography for Lenau, pages 28 to 30.

Lenau's sämtliche Werke. Edited by Anastasius Grün, Stuttgart (Cotta), no year. The best place to read Lenau. Volume 1 contains (pp. 1-90) an excellent biographical sketch.

READING LIST

1836. *Faust*, tragic poem, 100 pp.

1837. *Savonarola*, narrative poem, 120 pp.

1842. *Die Albigenfer*, narrative poem, 100 pp.

1844. *Don Juan*, dramatic poem (incomplete), 32 pp.

1844. *Gedichte*, about 500, dating back to 1827. Though Lenau's lyrics have not generally found favor with composers, his poem entitled *Bitte*, beginning *Weil' auf mir, du dunkles Auge*, has been set to music 116 times. The composition by Robert Franz is possibly the best.

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EDUARD FRIEDRICH MÖRIKE

Born September 8, 1804, at Ludwigsburg. Father a physician, mother a daughter of a preacher. Remotely related to Luther. Entered the Latin school of Ludwigsburg in 1811. Father died in 1817 leaving family under economic pressure. Entered then the *gymnasium illustre* in Stuttgart; a weak student. Confirmed in 1818. Attended the Seminary of Urach from 1818 to 1822. Formed here a lifelong friendship with Wilhelm Hartlaub. Wilhelm Waiblinger also became well acquainted with him; the friendship was broken in 1825. Attended from 1822 to 1826 the theological seminary at Tübingen. Associated here with Fr. Th. Vischer and D. Fr. Strauss. A wandering and dissatisfied preacher from 1827 to 1843. Held vicarial positions at Oberboihingen, Möhringen, Plummern, Plattenhardt, Owen, Eltingen, Ochsenwang, Weilheim, Oethlingen, Cleversulzbach. Retired from the ministry in 1843. Became engaged to Luise Rau in 1829, broke the engagement in 1833. Mother died in 1841. Travelled for his health and was a frequent guest at the Kerner House in Weinsberg, where he met Uhland, Karl Mayer, Strauss and Hermann Kurz. Moved to Schwäbisch-Hall in 1843, to Mergentheim in 1844. Met here Gretchen von Speeth, whom he married November 25, 1851. Went then to Stuttgart and became teacher of literature at the *Ätharinenstift*. His marriage was not happy; his wife was a Catholic, he a Protestant. Separated in 1873; reconciled shortly before his death. Received a number of honors late in life: doctorate and professorship from Tübingen, membership in Bavarian and Swabian orders, and a pension. Intimately associated with Moritz von Schwind, Th. Storm, Paul Heyse, Hebbel. Retired from his position in Stuttgart in 1866. Lived then temporarily in Lorch, Nürtingen, Fellbach and Bebenhausen. His life was simple in the extreme. Never physically strong. Translated, edited, drew. Gentle, dreamy, artistic, calm and retiring. One of Germany's greatest lyric writers. His songs have been set to music by Hugo Wolf,

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Schumann, Brahms, Franz, Bruch, Eyken, Herzogenberg, Max Reger, Dräseke, D'Albert, Kahn, Weingartner and Silcher. It is, however, Hugo Wolf with whose compositions we associate the name of Mörike, just as we associate Schubert with Goethe, Schumann with Heine. Influenced by Calderon, Ossian, Shakespeare, Goethe, Novalis, J. Kerner, E. T. A. Hoffmann and Jean Paul, he has at the same time been compared to many poets; he began to write lyrics when quite young. His poems are not confessions, they are the outpourings of his heart and soul, not of his brain in reflection. As a novelist, we know him now especially by his picture of Mozart, one of the most delightful bits of literature written in the German language, and his longer *Künstlerroman*, "Maler Nolten," a work begun early and never finished. Of this novel it has been said: *In Anlage und Composition berührte sich Mörike mit Goethe, in Stoff und Stil mit der Romantik, in seinem charakteristischen Gehalt aber war Maler Nolten des Dichters volles Eigentum.* Though not formally connected with the Romantic movement, he was one of the most Romantic of poets. His withdrawal from the world was not a pose, he wanted to be alone with his grief and his joy. His kindly attitude is shown by his championing the cause of the mystic beauty, Clara Maria Meyer, so long as it was prudent. He died at Stuttgart, June 4, 1875.

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Mörikes Werke. Edited by August Leffson, 4 parts in 2 volumes, Berlin (Bong), no year (recent). Contains good general and special introductions.

Eduard Mörikes Leben und Werke. By Karl Fischer, Berlin, 1901. 241 (large) pp. Illustrated.

Eduard Mörike. By Walther Eggert-Windegg, Stuttgart, 1904. 105 pp.

Eduard Mörike in Schwäbisch-Hall und Mergentheim (1843-1847) nach neuen Dokumenten dargestellt. By Walther Eggert-Windegg. In *Euphorion*, Volume 14, pages 595-611 and 764-778.

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Mörke und Goethe; eine literarische Studie. By Heinrich Ilgenstein, Berlin, 1905. 143 pp. The second edition.

Eduard Mörike als Gelegenheitsdichter. By Rudolf Krauss, Stuttgart, 1895. 118 pp.

Deutsche Literaturgeschichte. By Alfred Biese, München, 1912. Volume 2, pages 649–677. An excellent study of Mörike.

Gesammelte Schriften von Eduard Mörike. Four volumes, Leipzig, 1897–1902. Vol. 1 contains the 6th edition of the first half of "Maler Nolten," Vol. 2 the 5th edition of the second half, Vol. 3 the 6th edition of his novelettes, Vol. 4 the 16th edition of his poems.

Du bist Orplid mein Land. Ausgewählte Gedichte und Erzählungen. Edited by Will Vesper, Düsseldorf, no year (recent). 296 pp. Illustrated.

Eduard Mörike. Zwei fragmentarische Prosabildungen aus dem Nachlaß. Edited by Harry Maync. In *Euphorion*, Volume 9, pages 699–707; and Volume 10, pages 180–193.

Eduard Mörike. Sein Leben und Dichten. By Harry Maync, Stuttgart, 1913. 443 pp.

READING LIST

1832. *Maler Nolten*, novel, 650 pages. Revised from 1854 to 1875.

Completed by Julius Kläiber in 1876. *Des reichen Liebersommers letzte Rose, erblühend im geheimsten Tal von Schwaben.* — Theodor Mommsen.

1836. *Der Schatz*, short story, 110 pp.

1838. *Gedichte.* Mörike first began to publish poems in the *Morgenblatt* of 1828. This edition contained 143 poems, that of 1848 contained 187, that of 1856 contained 200, that of 1867 contained 226.

1839. *Lucie Gelmeroth*, short story, 30 pp.

1852. *Das Stuttgarter Hühelmännlein*, fairy tale, 141 pp.

1856. *Mozart auf der Reise nach Prag*, short story, 105 pp.

WILHELM MÜLLER

Born October 7, 1794, at Dessau; son of a master-tailor. Attended the *gymnasium* of Dessau, entered in 1812 the University of Berlin, studied under F. A. Wolf, Boeckh, and Solger. Entered the army as a volunteer in 1813, returned to Berlin in 1814 and took up the study of Old German literature. Fell in

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love with Luise Hensel. Started in 1817 on a journey to Egypt, but got no farther than Rome. Returned to Berlin in 1819, became a teacher of ancient languages at the *gymnasium* of Dessau in 1820, later librarian at the ducal library. Married in 1821 a granddaughter of Basedow. Travelled — Weimar, Dresden, Württemberg. Father of Max Müller. Personally acquainted with Arnim, Brentano, the Grimms, Fouqué, Tieck, Loeben, Malsburg, Goethe, Schwab, Uhland and Kerner. Like Hölderlin, Waiblinger, Schwab, Chamisso, Luise Brachmann and King Ludwig of Bavaria, he was a great admirer of Greece. His songs are pure, fresh, human, clear, melodic, German. Often set to music, especially by Franz Schubert. The traditional classification of his songs is *Müllerlieder*, *Winterlieder*, *Ländliche Lieder*, *Tafellieder*, *Griechenlieder*. Influenced by Goethe, Uhland, Eichendorff and the German *Volkslied*. Concerned himself with English literature. Editor of some importance, and wrote on historical subjects and the "Nibelungenlied." He wrote 300 epigrams. Died October 1, 1827.

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Bermischte Schriften von Wilhelm Müller. Edited with biographical introduction by Gustav Schwab, Leipzig, 1830. Five (small) volumes.

Wilhelm Müller and the German Volkslied. By Philip Schuyler Allen, Chicago, 1901. 159 pp.

Wilhelm Müller. Sein Leben und Dichten. By Bruno Hake, Berlin, 1908. 59 pp. (Teildruck.)

Die Kunstanschauung Wilhelm Müllers. By Alloys Joseph Becker, Leipzig, 1908. 89 pp.

READING LIST

1827. *Gedichte von Wilhelm Müller.* Complete critical edition, edited with introduction and notes by James Taft Hatfield, Berlin, 1906. 444 pages of poems. Best place to read Müller's poems.

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JOHANN NEPOMUK EDUARD AMBROSIUS NESTROY

Born December 7, 1801, at Wien. Came of good parentage and was well educated till his twentieth year, when he went on the stage. He played and wrote plays the rest of his life. Acted and sang in Amsterdam, Brünn and Graz. Engaged at the Theater an der Wien from 1831 to 1845. He went then to the Leopoldstädtertheater, which he himself conducted from 1854 to 1860. Achieved great success as a comedian and writer of comedies, farces and parodies. His success proved the undoing of his contemporary and fellow-patriot Raimund. His unwritten motto was, "Everything is admissible that is not found out." By incorporating this idea in his plays, by laughing at everything, even crime, he lowered the ethical standard of Wien. Twice married, first unhappily and then illegally. His plays typical of the Viennese spirit. Had no connection with the Romantic movement; parodied in a negative way Raimund's positive, popular, optimistic Romanticism. Wrote 67 pieces. Died at Graz, May 25, 1862.

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Nestroy's Werke. Edited by Otto Rommel, two volumes in one, Berlin (Bong), no year (recent). The best edition. Biographical introduction, pages i to lxxxvii. Contains separate introductions to the individual works.

Aus Nestroy. Eine kleine Erinnerungsgabe. By L. Rosner, Wien, no year. 58 pp. Contains a number of Nestroy's sayings.

READING LIST

1833. *Der böse Geist Lumpacivagabundus oder das lieberliche Kleeblatt*, fairy extravaganza with songs, 40 pp.
1841. *Das Mädl aus der Vorstadt*, farce in three acts, 70 pp.
1842. *Einen Zug will er sich machen*, farce with song in four acts, 71 pp.
1848. *Freiheit in Krähwinkel*, farce with song in two parts, (1) *Die Revolution*, (2) *Die Reaktion*, 67 pp.

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KARL AUGUST GEORG MAX, GRAF VON PLATEN-HALLERMÜNDE

Born October 24, 1796, at Ansbach. Father a Prussian forester, mother daughter of a court marshal at Ansbach. Family belonged to the poor nobility. Entered the cadet corps at München in September, 1806, became a page in 1810 and as such acquired a good general education, especially in languages. Became a lieutenant in the private regiment of King Maximilian in 1814, and after Napoleon's flight from Elba in 1815 he followed his regiment to the field, but saw no actual fighting. Visited Switzerland in 1816 and 1817. Entered the University of Würzburg in 1817 to study natural sciences, the University of Erlangen in 1818, where he became an enthusiastic disciple of Schelling. Remained in Erlangen until 1826, made journeys to various parts of Germany and Italy, met at various times Jakob Grimm, Goethe, Uhland, Rückert. Lived most of the time from 1826 till his death in Italy. Pensioned by the Bavarian king and made a member of the Bavarian Academy of Sciences. Of a noble nature, had only one brief love affair, awkward in his habits, paid little attention to titles, an opponent after 1826 of Romanticism; the author of some stirring ballads, the Winkelried of poetry, he can never become popular because of the cold dignity and severe polish of his verses. Skilled in the employment of Oriental verse and strophe forms, like Rückert. Attacked Immermann and was attacked by Heine. Kept a diary from 1813 till a few days before his death. Made a mistake in trying to satirize modern conditions in classical language. Died at Syracuse, December 5, 1835.

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August Graf von Platens sämtliche Werke. Critically edited by Max Koch and Erich Petzet, 12 volumes in 4, Leipzig (Hesse), no year. Contains biographical introduction, notes, pictures of Platen, facsimiles and special introductions.

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Platens sämtliche Werke. Edited by Karl Goedeke, 4 volumes, Stuttgart (Cotta), no year.

Platens dramatischer Nachlaß. Edited by Erich Petzet, Berlin, 1902. Introduction, pages i-xcvii; Nachlaß, pages 1-189.

August Graf v. Platen. Ein Bild seines geistigen Entwicklungsganges und seines dichterischen Schaffens. By Rudolf Schlösser, München, 1910. A monumental work. Volume I covers the period from 1796 to 1826 and consists of 765 large pages. Volume II (1913) consists of 572 pages, including index.

Platen Forschungen. By Albert Fries, Berlin, 1903. 126 pp.

Platens Litteratur-Romödien. By Oskar Greulich, Luzern, 1901. 132 pp.

Platens romantische Romödien, ihre Komposition, Quellen und Vorbilder. By Carl Heinze, Marburg, 1897. 67 pp.

Platens Stellung in der Entwicklung der deutschen Nationallitteratur. By Johannes Marbach, Weimar, 1856. In *Weimarisches Jahrbuch für deutsche Sprache, Litteratur und Kunst*, Volume 4, pages 43-64.

Deutsche Charaktere. By Rich. M. Meyer, Berlin, 1897. Platen, pages 128-138.

Studien zu Platens Balladen. By H. E. K. Stockhausen, Berlin, 1899. 62 pp.

Platen in seinem Verhältnis zu Goethe. By Rudolf Unger, Berlin, 1903. 190 pp.

Gesammelte Aufsätze. By Franz Kern, Berlin, 1895. Platen, pages 164-185.

Studien zu Graf Platens Gafelen. By Hubert Tschersig, Leipzig, 1907. 47 pp.

Platens Nachbildungen aus dem Diwan des Hafis. By Friedrich Veit, Berlin, 1908. 224 pp.

Platens politische Anschauungen in ihrer Entwicklung. By Heinrich Renck, München, 1907. 52 pp.

Die Tagebücher des Grafen A. v. Platen, aus der Handschrift des Dichters. Edited by G. v. Laubmann and L. v. Scheffler, Stuttgart. Two volumes, 1896 and 1900. One of the most important diaries written in German.

READING LIST

1823. Der gläserne Pantoffel, heroic comedy in 5 acts, 75 pp.

1824. Der Schatz des Rhampfinit, comedy in 5 acts, 65 pp.

1826. Die verhängnisvolle Gabel, comedy in 5 acts, 85 pp.

1829. Der romantische Debipuß, comedy in 5 acts, 85 pp.

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1835. *Gedichte*. Platen began to publish poems as early as 1817. He tried many different forms successfully. He wrote odes, ballads, romances, epic poems, poetic epigrams, Persian ghazals, and so on. His poems have been set to music rarely; Löwe, Brahms and Kahn are the only composers of any importance who have written music for his rigid verses.

FERDINAND RAIMUND

Born June 1, 1790, at Mariahilf, a suburb of Wien. Poorly educated. Placed as an apprentice in a candy and cake store that supplied the Burgtheater with refreshments; in this way "introduced" to the theatre. Became an actor in 1808 and spent his life playing and writing plays. Engaged in 1813 at the Josefstädtertheater in Vienna, 1817 at the Leopoldstädtertheater. Played guest rôles in the leading theatres of München, Hamburg and Berlin in 1830, 1832, 1835, 1836, with great success. Always wanted to become a tragedian and to write tragedies; spent his life playing comic rôles and writing comedies. Frequently employed allegory. Married unhappily in 1820. Had no personal connection with the Romantic movement. Pictured the better side of people in his plays. The opposite of Nestroy in some ways, of whose success he was extremely jealous. Has been called the *Shiller der Volksstücke*. Took his life at Pottenstein, September 5, 1836.

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Ferdinand Raimunds sämtliche Werke. Edited by Carl Glossy and August Sauer, Wien, 1881. Three volumes.

Gesammelte Reden und Aufsätze. By August Sauer, Wien, 1903. 400 pp. Raimund, pages 231-274.

Im Jahrhundert Grillparzers. By Adam Müller-Guttenbrunn, Wien, 1893. 233 pp. Raimund, pages 97-116.

Raimunds Werke. One volume in 3 parts, edited with biographical introduction and special introductions to the separate works by Rudolf Fürst, Berlin, no year (recent).

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1824. *Der Diamant des Geisterkönigs*, dramatic extravaganza, 110 pp.
1826. *Der Bauer als Millionär*, Romantic fairy drama, 100 pp.
1828. *Der Alpenkönig und der Menschenfeind*, Romantic fairy drama,
240 pp.
1834. *Der Berschwender*, fairy drama, 155 pp. (His best work.)

JOHANN MICHAEL FRIEDRICH RÜCKERT

Born May 16, 1788, at Schweinfurt am Main; his father was a lawyer. He spent a happy childhood at Oberlauringen from 1792 to 1802. Studied at the *gymnasium* of Schweinfurt from 1802 to 1805. Entered the University of Würzburg in 1805 to study law, but soon took up philology. Studied then at Heidelberg, Göttingen and Jena; from Jena he received the *privilegium legendi* on March 30, 1811. He left Jena after two semesters and became a professor at the *gymnasium* of Hanau; left here at the end of the first year and went to Würzburg. Ill health prevented his participation in the campaigns against Napoleon in 1812 and 1813. Editor of the Cotta *Morgenblatt* in Stuttgart from 1815 to 1817. Went on a journey then through Switzerland; went to Rome, associated with the Romantic artists then living there. In 1818 he went to Vienna, where he studied Arabic, Turkish and Persian under Hammer-Purgstall. Returned home and married (Dec. 26, 1821) Luise Wiethaus-Fischer. His domestic life was extremely happy. At the suggestion of King Ludwig of Bavaria he was appointed professor extraordinary of Oriental languages at the University of Erlangen in 1826, where he remained until 1841, when Friedrich Wilhelm IV called him to the University of Berlin in a similar capacity. Berlin had but little attraction for him as a place in which to live. He lectured during the winter semesters and lived at Koburg in the summer. In 1848 he left Berlin entirely and retired to Koburg. His seventy-fifth birthday was solemnly celebrated throughout

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Germany. Only a scholar and lyric writer ; as a lyric poet, he is quantitatively Germany's greatest. No other German ever wrote so many poems on such a wide range of topics. He wrote too much and filed too little, so that, though some of his poems are the most beautiful in the German language, others are ragged. He poetized anything, and, like Herder, looked upon poetry as a universal affair. Though he poetized the life of the child and the home, he has never become a popular poet ; yet his lyrics have found favor with Robert and Clara Schumann, Schubert, Radecke and Brahms. He wrote much on events of the day. The War of Liberation inspired nothing superior to his *Geharnischte Sonette*. A foe of sentimentality and bombast, he was nevertheless a friend of Jean Paul, as he was also of Fouqué and G. Schwab, and had great influence on Platen. He used more forms in his lyrics than did Tieck or the Schlegels or Eichendorff or Uhland ; he was wiser than Novalis or Hölderlin. The two things that connect him most immediately with Romanticism are the verse and strophe forms he made popular, or introduced, and the number of languages he knew. In this respect, he was the visible embodiment of the aims and ideals of the older Romanticists. He used the *sonnet*, *terza rima*, *ottava rima*, *ritornello*, *siciliana*, *tenzone*, *ghazal*, *rubai*, *sloka*, *makamah*, and other odd forms. As to his linguistic knowledge, Fr. Kummer says: Er war nicht nur des Griechischen, Lateinischen, der modernen und slavischen Sprachen Meister, sondern er hatte sich auch des Persischen derart bemächtigt, daß er persisch dichten konnte ; er sang die Lieder der Araber nach und bewältigte das Sanskrit, die heilige Sprache der Inder, dazu beherrschte er noch das Kurdische, Armenische, Afghaniische, die Sprache der Zendavesta, das Malaische, Türkische und Koptische, die Berbersprache, das Albanische, Littauiische und Finnische, endlich das Syrische, Chaldäische und Hebräische. Yet with all this he was a genuine German of Franconian blood. One can most reasonably say that with his death Romanticism as a movement was over. He died at Koburg, January 31, 1866.

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Friedrich Rückerts Leben und Dichtungen. By Conrad Beyer, Koburg, 1866. 302 pp.

Friedrich Rückert. Ein Biographisches Denkmal. By Conrad Beyer, Frankfurt am Main, 1868. 471 pp.

Friedrich Rückert und seine Werke. By A. R. K. Fortlage, Frankfurt am Main, 1867. 182 pp.

Dichter, Patriarch und Ritter. Wahrheit zu Rückerts Dichtung. By Karl Kühner, Frankfurt am Main, 1869. 208 pp.

Friedrich Rückert. Ein deutscher Dichter. By Paul Möbius, Leipzig, 1867. 16 pp.

Friedrich Rückert in Erlangen. By Friedrich Reuter, Altona, 1888. 63 pp.

Friedrich Rückert und seine Bedeutung als Jugenddichter. By Eugen Herford, Thorn, 1893. Pages 33 to 52. (In a Programm.)

Friedrich Rückert als Lyriker. By J. E. Braun, Siegen, 1844. 116 pp.

Friedrich Rückerts Gedankenfortschritt nach ihrem philosophischen Inhalte dargestellt. By L. G. Voigt, Annaberg, 1897. 110 pp.

Zu Rückerts Verskunst. By Ernst Symons, Berlin, 1876. 31 (quarto) pp.

Neue Mittheilungen über Friedrich Rückert. By Conrad Beyer, Leipzig, 1873. 532 pp.

Rückert-Nachlese. Published by Leopold Hirschberg, Weimar, 1911. Two volumes in the series of the "Gesellschaft der Bibliophilen," well printed and annotated.

Erläuterungen zu Friedrich Rückerts Gedichten in Auswahl. By Georg Funk, Leipzig, 1907. 220 pp.

Rückert-Studien. By Robert Boxberger, Gotha, 1878. 315 pp.

Friedrich Rückerts Werke. Edited by Ludwig Laistner, 6 volumes, Stuttgart (Cotta), no year (1895). The most convenient place to read Rückert.

Friedrich Rückerts poetische Werke. Twelve volumes in 10 parts, Frankfurt am Main, 1882. Uncritical but fairly complete. Contains Rückert's dramatic poems. Impressive as a collection of poems by one poet.

READING LIST

1813. Fünf Märlein, popular poems for children, 14 pp.

1814. Deutsche Gedichte von Freimund Raimar (Rückert's pseudonym), includes the "Geharnischte Sonette," about 100 pp.

1834. Liebesfrühling, about 300 pp.

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1837. *Maßnahmen des Hariri*, about 300 pp.
1839. *Weisheit des Brahmanen*, about 600 pp., Cotta, Volumes 5 and 6.
Rückert wrote also dramas entitled "Napoleon," "Saul und David," "Herodes der Grosse," "Heinrich IV" and "Christofero Colombo." But these are only dramatic "poems." All of his works are poems. He wrote poems for over 50 years.

GOTTLÖB FERDINAND MAXIMILIAN GOTTFRIED SCHENK VON SCHENKENDORF

Born December 11, 1783, at Tilsit. Father a military official, mother daughter of a preacher. Entered the University of Königsberg in 1798, left, however, soon after and studied under a country vicar; returned to Königsberg in 1804, then studied farming at Waldau and returned to Königsberg after passing his state examination in 1806. Associated with Frau von Krüdener, who had some influence on him by way of increasing his mystic tendencies, and Jung-Stilling. Moved to Karlsruhe, where he married in 1812. Was present at the battle of Leipzig, could not take active part, however, since he had previously lost the use of his right hand in a pistol duel. Was made government councillor at Coblenz in 1815. Published (1807) at Königsberg with Ferdinand von Schrötter *Die Gesta*, on which Fichte, Arnim and J. D. Gries also worked. Resembles Arndt and Körner, but is deeper, truer, more poetic, more fanciful than they. Strove always for a united Germany. One people, one empire, one language, one God was his slogan. Connected with Romanticism by his mediæval visions, his mysticism, his amalgamation of religion and patriotism. Died at Coblenz, December 11, 1817.

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Max von Schenkendorfs Leben, Denken und Dichten. By E. A. Hagen, Berlin, 1863. 251 pp.

Ein Beitrag zu einer Biographie Max von Schenkendorfs. By Alexander Drescher, Mainz, 1888. 35 (large) pp.

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Neue Beiträge zu Max von Schenkendorfs Leben, Denken und Dichten. By Paul Czygan, in *Euphron*, 1906, pages 787-804; 1907, pages 84-101, 338-349, 577-587.

Zu Max von Schenkendorfs Gedichten. By Robert Sprenger, in *Zeitschrift für deutsche Philologie*, 1904, pages 236-244.

Max von Schenkendorfs sämtliche Gedichte. First complete edition, Berlin, 1837. 394 pp.

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1817. *Gedichte von Max von Schenkendorf.* Halle, no year. 232 pp. Contains a brief biographical sketch and scanty notes. Poems are carefully divided into four chronological periods: Königsberg, 1806-12; Karlsruhe, 1813; Karlsruhe, Aachen, 1814-15; Coblenz, 1815-17. Contains also a number of poems on Schenkendorf by Arndt, Fouqué, Friedländer, and Eberhard von Groote. Of Schenkendorf's poems, the following ten are the best known: *Muttersprache*; *Ein Gärtner geht im Garten*; *Der Sandwirt von Passeyer*; *Es klingt ein heller Klang*; *Freiheit, die ich meine*; *In dem wilden Kriegeſtanze*; *Klaget nicht, daß ich gefallen*; *Wenn alle untreu werden*; *Wie mir deine Freuden winken*; *In die Ferne möcht' ich ziehen.*

ERNST KONRAD FRIEDRICH SCHULZE

Born March 22, 1789, at Celle in Hannover. Entered the University of Göttingen in 1806 to study theology, but soon turned to philology and found a worthy patron in Bouterwek. Fell in love with Cäcilie Tychem, after whom he titled his epic. She died in 1812, and he became a volunteer (1813) in a Hannoverian regiment and fought against Davoust in Hamburg. Returned to Göttingen, made a tour along the Rhine in 1816. Taking his cue from Novalis's "Ofterdingen," Schulze represented a sort of compromise between Wieland and the Romantics; he called himself an opponent of the false Romantics. He was the favorite poet of women from 1815 to 1840. His poetry is smooth and rhythmical in form without having substantial and interesting content. He died at Celle, June 26, 1817.

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Sämmtliche poetische Werke von Ernst Schulze. Edited by F. Bouterwek, Leipzig, 1822. Four volumes in 2 parts. Biographical introduction in Volume 1, pages i to xviii.

Ernst Schulzes Bezauberte Rose. By Adalbert Silbermann, Berlin, 1902. 50 pp.

READING LIST

1818. *Cäcilie*, romantic epic in 20 cantos, 724 pp.

1818. *Die bezauberte Rose*, romantic poem in 3 cantos (prize poem), 84 pp.

GUSTAV BENJAMIN SCHWAB

Born June 19, 1792, at Stuttgart, son of a professor at the Karlsschule. Studied (1809-1814) philosophy, philology and theology at the University of Tübingen. Travelled (1815-1817) through Germany and met practically all the men of letters of his time. Married in 1818. Professor at the *gymnasium* of Stuttgart from 1820 to 1837. Became then a pastor at Gomaringen near Tübingen. Visited Switzerland and Scandinavia. Received various titles, among others doctor of theology from Tübingen. A disciple of Uhland and one of Uhland's greatest admirers. An uncommonly active man: preacher, teacher, poet, translator, investigator, critic, editor. A lyric writer of mediocre ability; more rhetorical than fanciful. Helped other poets, especially Wilhelm Müller and Hauff. His best work was done with Chamisso as editor of the *Deutscher Musenalmanach* (1833-1838). His "Schillers Leben" (1840) has been superseded without being forgotten. His collection of "Deutsche Lieder und Gedichte von A. v. Haller bis auf die neueste Zeit" (1840) is still instructive. His anthology of "Deutsche Prosa von Mosheim bis auf unsere Tage" (1843) is still a useful manual. His "Deutsche Volksbücher" (1847), in which he retells the fifteen most important old German stories, "Genoveva," "Heymons Kinder," etc., is still readable. Died at Stuttgart, November 4, 1850.

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Gustav Schwab. Sein Leben und Wirken. By Karl Klüpfel, Leipzig, 1858. 399 pp. Contains a complete list of Schwab's writings, literary and scientific, and an excellent index of names. Indispensable for a study of Schwab.

Zur Erinnerung an Gustav Schwab. (1792-1892). Stuttgart, 1892. 72 (quarto) pp. Contains poems, addresses and so on.

READING LIST

1850. **Gustav Schwab's Gedichte.** Edited by Gotthold Klee, Gütersloh, 1882. 452 pp. Biographical introduction, pages 1 to 57. The best place to read Schwab's poems. Some of his best known poems are *Der Reiter und der Bodensee*; *Lied eines abziehenden Burfchen*; *An der Quelle*.

ALBERT (ADALBERT) STIFTER

Born October 23, 1805, at Oberplan in the Bohemian Forest. Father, a weaver, fond of reading, died in 1817. Entered the *gymnasium* of Kremsmünster in 1818, the University of Wien in 1826. Studied law, art, philosophy and natural sciences and supported himself by giving private lessons. Passed in 1830 the written examination for teaching but was too timid to attempt the oral test. Married (1837) Amalie Mohaupt. Famous from 1840 on as a narrator. Moved to Linz in 1848, became inspector of schools in 1849. Received the medal for art and science in 1850 and was made a member of the Franz Joseph Order in 1854. Became a sort of recluse in his later years. His marriage was childless but happy. The war of 1866 disturbed him greatly. Related to Romanticism by his detailed description of nature and his Catholicism. The poet *par excellence* of the Bohemian Forest. Learned from Jean Paul and E. T. A. Hoffmann, and was admired and studied by Storm, Raabe, Saar, Ebner-Eschenbach and Nietzsche. Died at Linz, January 28, 1868.

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Adalbert Stifter; ein Bild des Dichters. By Immanuel Weitbrecht, Leipzig, 1887. 21 pp.

Zwei Dichter Österreichs, Franz Grillparzer, Adalbert Stifter. By Emil Kuh, Pest, 1872. 516 pp.

Studien zu Adalbert Stifters Novellentechnik. By Ernst Bertram, Dortmund, 1907. 160 pp. Contains bibliography of 21 titles.

Zur sprachlichen Technik der Novellen Adalbert Stifters. By Ernst Bertram, Bonn, 1907. 66 pp.

Ein Beitrag zu Adalbert Stifters Stil. By Franz Hüller, 1909. In *Euphoriön*, Volume 16, pages 136-147 and 460-471.

Adalbert Stifters ausgewählte Werke. Edited by Rudolf Fürst, 6 volumes in 2, Leipzig (Hesse), no year. Biographical introduction in Volume 1, pages 1-1v. The best abridged edition; contains his main works, except "Der Nachsommer" (1857).

Studien von Adalbert Stifter. Edited by Stifter, numerous excellent illustrations by Franz Hein und Fr. Kallmorgen, Leipzig, 1905 (3d ed.), 3 (large) volumes. Contains 13 of Stifter's stories.

Adalbert Stifter. By Alois Raimund Hein, Leipzig (Reclam), no year (1912). 119 pp. Volume 16 in the series of "Dichterbiographien." Contains a picture of Stifter and a good index of names and themes.

READING LIST

1840. *Das Heidedorf*, narrative, 53 pp.

1844. *Der Waldsteig*, narrative, 58 pp.

1844. *Aus dem alten Wien. Aus dem Bayerischen Walde*, poetized reminiscences in prose, 175 pp.

1847. *Der Walbgänger*, story in prose, 82 pp.

WILHELM FRIEDRICH WAIBLINGER

Born November 21, 1804, at Heilbronn, son of a provincial governor. Entered (1819) the *gymnasium* of Stuttgart, where Schwab was his teacher; the University of Tübingen (1821), where he became acquainted with Hölderlin. Mörike could not endure him because of his sophomoric tendencies. His journeys to Italy did not bring him the desired betterment from the

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point of view of literary restraint. Personally acquainted with Dannecker, Haug, the Boisserées, Ludwig Bauer and Matthisson. Influenced Mörike, was influenced by Hölderlin and imitated Byron. Lived a wild sort of life, was very vain, is now possibly less read than any other Romanticist. He died in Rome, January 17, 1830.

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Wilhelm Waiblinger's gesammelte Werke. Edited by H. v. Canitz, 9 volumes in 3, Hamburg, 1839-1840. Waiblinger's life is found in Volume 1, pages 1 to 171. Hebbel reviewed this edition. Mörike brought out a revised edition of his poems in 1844, Eduard Grisebach has also published selections from his works, and "Die Briten in Rom" can be had in a Reclam edition.

Wilhelm Waiblinger. Sein Leben und seine Werke. By Karl Frey, Aarau, 1904. 153 pp.

Beiträge zur Literaturgeschichte Schwabens. By Hermann Fischer, Tübingen, 1891. Volume 1, pages 148-179.

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1826. *Drei Tage in der Unterwelt*, satire in prose on the Romanticists, 75 pp.

1829. *Anna Bullen, Königin von England*, tragedy in 5 acts, 178 pp.

1830. *Gedichte*, dating back, 298 pp. Volume 7 of his complete works.

Very few of his poems are now read. It is difficult to secure a copy of his novel "Phaeton" (1823), which was strongly influenced by Hölderlin. He also wrote "Friedrich Hölderlins Leben, Dichtung und Wahnsinn," "Wanderungen in Italien," "Das Märchen von der blauen Grotte."

SECTION IX

THE WRITERS OF YOUNG GERMANY

From 1766 to 1866 intellectuality was on the crest of the wave in Germany. During such an age it frequently happens that men of thought and reason, men of imagination and fancy, become dissatisfied with the world as it is because it does not correspond to the particular ideals which they themselves have set up. And when this happens these same men, or their younger brothers, frequently become, in course of time, dissatisfied with the ideals that have been set up because there is no world for their ideals to correspond to. It was partly the first situation that gave rise to German Romanticism ; it was largely the second that gave rise to the movement known as "Young Germany." By 1830 Romanticism as a movement had about stagnated, while its immediate and impatient and refractory heirs, the poets of Young Germany, were just beginning their campaign.

The Romanticists had sought their ideals not in the world about them, but in their own imagination. In a number of instances the sun gave way to the moon, day to night, seeing to hearing, reason to romance. Politics retired before the fairy tale, history was supplanted by legend, dreams and premonitions as well as the tricks and pranks of sprites and fairies were memorialized. Chivalry, monasticism and exaggeration characterized the age. A reaction

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was inevitable; and it came with all its pent-up energy about 1830 and lasted till about 1840 or 1848.

In broad outline, the following events ushered in the new movement: the French revolution of July, 1830, which removed the Bourbon house forever from France; the unsuccessful attempt on the part of the more important German states to secure constitutions; the successful scheming on the part of Metternich to prevent them from securing constitutions; the establishment (June 13, 1815) of the German *Burschenschaft* with political aims and ideals that were as vague as they were harmless, but which seemed to the timid politicians of the time to be directed against the government; the Wartburg Celebration (Oct. 18, 1817); the murder of Kotzebue (March 23, 1819); the Resolutions of Karlsbad (1819); the Ultimata of Wien (1820); Hegel's lectures at Berlin (1818-1831); the teachings of D. F. Strauss, F. C. Baur, L. Feuerbach, Bruno Bauer, Dahlmann, Ranke, Paul Pfizer; the death of Goethe (March 22, 1832); the Celebration at Hambach (May 27, 1832); the literature of Lord Byron; the opening of the first German railroad (Dec. 7, 1835). These events and the far-reaching incidents connected with them brought about the oppositional literature of Young Germany.

Though very German in name and purpose, the idea was an imitation of *Giovine Italia* and *Jeune France*. In a letter to Cotta (1833), Gutzkow spoke of a *Jeune Allemagne*, and in 1834 Ludolf Wienbarg dedicated his "Ästhetische Feldzüge" expressly to *Dem jungen Deutschland, und nicht dem alten*. On December 10, 1835, the Austrian ambassador, Count Münch-Bellinghausen, ordered the suppression of the literature of this abominable coterie.

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He picked out for special condemnation Gutzkow's "Wally" and Wienbarg's "Feldzüge." He included in the union Heine, Gutzkow, Wienbarg, Mundt and Laube. These men, however, never formed any sort of school; they were contemporaries; they were thoroughly dissatisfied with the existing order of things; they saw that the ruled had more brains than the rulers; they used their pens in the service of a righteous freedom that their swords had already won.

As to what Young Germany stood for and against, Alfred Biese has the following highly apposite paragraph:

Allen erschien daher die Welt mehr oder weniger wie Hamlet: schal, flach und unersprießlich. Die tiefe Unzufriedenheit mit dem Bestehenden in Staat und Kirche, das Liebäugeln mit der Revolution und dem Umsturz aller Verhältnisse, der Kosmopolitismus, der in Frankreich, in der Politik und Literatur dieses Landes, das Ideal sieht und nebenher für Lord Byron und Bulwer schwärmt, endlich auch das Evangelium der Emancipation des Fleisches, das ja schon zu Beginn der romantischen Epoche aufgetaucht war, nun aber mit verstärkter Eindringlichkeit wieder auflebte, — das ist es ungefähr, was der Literatur des „jungen Deutschlands“ den Inhalt gibt. Das Formideal der neuen Schule aber wurde der witzige und ironische Ton, wie ihn Heine meisterhaft handhabte, eine Geistreichigkeit, die sich nur allzuhäufig auf Kosten der Wahrheit breit machte. . . . Ihre eigentliche literarische Welt ist die Presse.

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Das junge Deutschland. By Johannes Proelss, Stuttgart, 1892. 804 pp. Rich in content, but has no index.

Young Germany. By Georg Brandes, New York, 1905. 411 pp. This is Volume 6 in Brandes's "Main Currents in Nineteenth Century Literature." It is about the best volume in the series; the author was very much in sympathy with his subject. It is a brilliant book though

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not so sound as those by Proelss and Houben. It was translated by Mary Morison. In addition to general topics, it treats Börne, Heine, Goethe, Immermann, Hegel, Gutzkow, Laube, Mundt, Menzel, Rahel, Bettina, Charlotte Stieglitz and Friedrich Wilhelm IV.

Jungdeutscher Sturm und Drang. Erlebnisse und Studien. By H. H. Houben, Leipzig, 1911. 704 pp. This is a most scholarly book. In addition to general topics, it treats Menzel, Börne, Heine, Wienbarg, Laube, Mundt, Gutzkow, Varnhagen von Ense, Gustav Schlesier, Gustav Kühne and Alexander Jung. By the widest stretch of the imagination, the last three cannot be considered of "literary" importance, and Heine, who was in Paris during the entire time, has been placed in our treatment among the regular Romanticists. Georg Büchner is added to the list below for evident reasons. The student who reads these three works will be sufficiently informed.

KARL AUGUST VARNHAGEN VON ENSE

Born February 21, 1785, at Düsseldorf; died October 10, 1858, at Berlin. Studied medicine, philosophy and history at Berlin, Halle and Tübingen. A soldier and politician. Had trouble with the government. Married Rahel Levin. Coeditor with Chamisso of *Der grüne Almanach*. Wrote some poems, but was primarily a writer in prose. Was one of the first critics to emphasize the importance of Goethe. A querulous and loquacious but not untalented person.

1843. *Denkwürdigkeiten des eigenen Lebens* (2d ed.), 1012 pp.

LOEW BARUCH (LUDWIG BÖRNE)

Born May 6, 1786, at Frankfurt am Main; died February 13, 1837, at Paris. Studied at Berlin, Halle, Heidelberg and Giessen. Became a Christian and changed his name in 1817. Had trouble with the government. Lived from 1830 on in Paris. Edited *Die Zeitschwingen*, *Die Waage* and *La Balance*.

THE WRITERS OF YOUNG GERMANY

Über Ludwig Börne. By Heinrich Heine, Hamburg, 1840. 132 pp.

Ludwig Börne: Sein Leben und sein Wirken nach den Quellen dargestellt. By Michael Holzmann, Berlin, 1888. 402 pp.

1825. Denkrede auf Jean Paul, 15 pp.

1830-1833. Briefe aus Paris, 717 pp.

WOLFGANG MENZEL

Born June 21, 1798, at Waldenburg in Silesia; died at Stuttgart, April 23, 1873. Associated with Otto Ludwig Jahn, studied philosophy and history at Jena and Bonn. Connected with the *Europäische Blätter*, Cotta's *Literaturblatt* and *Deutsche Vierteljahrsschrift*. Notorious because of his attacks on Goethe. He was not a consistent member of Young Germany.

1836. *Deutsche Literatur*, 597 pp.

LUDOLF CHRISTIAN WIENBARG

Born December 25, 1802, at Altona; died at the same place, January 2, 1872. Studied theology, philosophy and philology at Kiel, Bonn and Marburg. Became (1834) *privatdozent* in æsthetics at Kiel, where he delivered the lectures afterwards published under the general title "Ästhetische Feldzüge." This book was dedicated as follows: Dir, junges Deutschland, widme ich diese Reden, nicht dem alten. It was this dedication that gave the movement its name. Coeditor with Gutzkow of the *Deutsche Revue*.

Ludolf Wienbarg als jungdeutscher Ästhetiker und Kunstkritiker. By Victor Schweizer, Leipzig, 1896. 92 pp.

HEINRICH LAUBE

Born September 18, 1806, at Sprottau in Silesia; died at Wien, August 1, 1884. Studied theology and philosophy at Halle and Breslau. Made a member of the National Parliament

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in 1848, retired in 1849. Had trouble with the government. Edited the *Zeitung für die elegante Welt*. Director of the Hofburgtheater in Wien (1849-67). Connected with other theatres in Wien and Leipzig. Important as a creative writer.

1837. Das junge Europa: Die Poeten (1833), Die Krieger (1837), Die Bürger (1837), 605 pp.

1844. Struensee, tragedy, 229 pp.

1846. Gottsched und Gellert, comedy, 223 pp.

1846. Die Karlschüler, drama, 206 pp. (Schiller is the hero.)

1856. Graf Effen, tragedy, 186 pp.

THEODOR MUNDT

Born September 19, 1808, at Potsdam; died at Berlin, November 30, 1861. Connected with *Blätter für literarische Unterhaltung*, *Literarischer Zodiakus*, *Dioskuren für Kunst und Wissenschaft*, *Der Freihafen* and *Der Pilot*. Professor of general literature and history at Breslau and then at Berlin. Had trouble with the government.

Theodor Mundt und seine Beziehungen zum Jungen Deutschland. By Otto Draeger, Marburg, 1908. 58 pp.

Theodor Mundt als Literaturhistoriker. By W. Prinz, 1912. 78 pp.

1832. Mabelon, oder die Romantiker in Paris, novelette, 246 pp.

1844. Die Geschichte der Gesellschaft in ihren neueren Entwicklungen und Problemen, 435 pp.

1845. Die Idee der Schönheit und des Kunstwerks im Lichte unserer Zeit. 390 pp.

KARL FERDINAND GUTZKOW

Born March 17, 1811, in Berlin; died December 16, 1878, at Sachsenhausen. Studied medicine, philosophy and economics at Berlin, Heidelberg and Munich. Had trouble with the government. Wrote for Menzel's *Literaturblatt* and Cotta's *Morgenblatt*. Edited the literary supplement of Duller's *Phönix*.

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Edited his own *Telegraph für Deutschland* and *Unterhaltungen am häuslichen Herd*. An impetuous and flamboyant person. Important as a creative writer.

Gutzkow et la jeune Allemagne. By J. Dresch, Paris, 1904. 483 pp.

Karl Gutzkows Stellung zur Romantik. By Bernhard Rieffert, Leipzig, 1908. 54 pp.

Gutzkows und Laubes Literaturdramen. By Paul Weiglin, Berlin, 1910. 173 ff.

1835. *Ballu die Zweiflerin*, novel, 327 pp.

1844. *Popf und Schwert*, comedy in 5 acts, 70 pp.

1844. *Das Urbild des Tartüffe*, comedy in 5 acts, 76 pp.

1846. *Uriel Acosta*, tragedy in 5 acts, 62 pp.

1849. *Der Königsleutnant*, comedy in 4 acts, 85 pp. (Goethe is the hero.)

GEORG BÜCHNER

Born October 17, 1813, at Goddelau near Darmstadt; died at Zürich, February 19, 1837. Studied science at Strassburg. Had trouble with the government. Edited the *Hessische Landboten*. Became *privatdozent* in literature at Zürich.

Georg Büchners Drama „Dantons Tod“. By Hans Landsberg, Berlin, 1900. 38 pp.

Georg Büchners sämtliche Werke. Edited by Karl Emil Franzos, Frankfurt am Main, 1879. 472 pp. Introduction of 180 pp.

1835. *Dantons Tod*, drama, 3 acts in prose, 97 pp.

PART TWO

SECTION I

THE BACKGROUND

Poets, like plants, have been divided into many classes. From one point of view, however, there are only two kinds of writers: those who write for *all* time, and those who write for their *own* time. The former are by far the greater, though it may take them longer to secure recognition; it may take them longer to realize on their assets. To understand the poetry of those who write for all time, it is necessary to know something about the intellectual, the spiritual, undercurrent of their day. It is customary, for example, to divide Philosophy into three periods: Ancient (625 B.C.—476 A.D.), Mediæval (476—1453), Modern (from 1453 on). The first period was objective, the second traditional, the third subjective. A representative poet of the first period was Sophocles, of the second Dante, of the third Goethe. To appreciate the poetry of any one of these, acquaintance with the intellectual trend of the age is helpful if not indispensable. To understand, for example, Dante's "*Divina Commedia*" one must know something about the Ptolemaic conception of the universe of Dante's day, whereas it is questionable whether familiarity with the way in which people lived in Italy during the first eighteen years of the fourteenth century would essentially aid in an appreciation of that divine work by the "first man in Italy." But to understand the poetry of those who write for their own

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time, the poetry of the lesser poets, familiarity with the more profound thought of the age, while it will help, is not so essential as an understanding of the way in which men then lived, as an insight into the condition of their Church and School and State and Home. The Romanticists, with some delightful exceptions, were minor poets. They were inspired, or rather moved, by their time and wrote, in a sense, for their time. That is to say, not possessing Dantean genius, they were unable to rise above their time and wrote, therefore, for their time. They did this, however, in various ways. They considered the happenings of their day beneath their poetic dignity and left them out of consideration. Hölderlin had little respect for a German theme. Or they memorialized their deedless epoch in unmerciful satire, the shortest-lived of all kinds of literature. Heine became a poet without a statue because of the lampoonings he gave the country that produced him. Or they humiliated their age by comparing it with other lands that knew glory and with other times that abounded in fame. The German Romanticists, at least according to Heine and many other unoriginal souls who have followed his lead, set out to revive Hohenstaufen Germany.

Seventy-five years of civic background, from the death of Frederick the Great to the death of Frederick William IV, are therefore important in the study of German Romanticism. That the situation as here portrayed concerns primarily Prussia will surprise no one acquainted with German history. Many of the Romanticists were, to be sure, born out of Prussia, and but little of their literature, aside from that of Kleist, had to do with what might be called Prussian themes. But from the national and civic

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standpoint Prussia was the centre of things then as it is now. As early as 1756 Frederick the Great said : " If the independence of Germany is to perish, Prussia shall perish with it. I shall protect the German princes even against their own wish, and so long as there is a Prussian alive, no one shall say that Germany has no one to defend her." And as late as 1899 an eminent authority, Theobald Ziegler, said in connection with Frederick William IV and the hereditary imperial crown : " Back of it arose that perplexing question that has never been answered, that problem that has never been solved : Shall Prussia be absorbed by Germany or Germany by Prussia ? " Prussia is Hohenzollern Germany, and German Romanticism closed with the year 1866, the year in which the Hapsburgs relinquished all claims to leadership in Hohenzollern territory and five years before the establishment of the present German Empire.

Frederick the Great became king of Prussia on May 31, 1740, and died at Sans Souci August 17, 1786, having reigned forty-six years. The Seven Years' War closed in 1763, so that the first twenty-three years of his reign were largely taken up with wars of acquisition, while the last twenty-three were largely concerned with constructive policies during an era of peace. By his conquests in Silesia and Austria, he vastly increased the area and population of Prussia, which, at the beginning of his reign, had a population of about two and a half million inhabitants, a yearly income of about five and a half million dollars, and an army of eighty-three thousand men.

Frederick the Great was the absolute monarch of Enlightenment, that movement begun in 1740 and made possible by the political growth of Prussia, by Lessing, by

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the rise of Pietism, by Wolff's interpretation of Leibnitz and by the arrival (1750) of Voltaire in Berlin. By destroying the absolutism connected with the name of the Holy Roman Empire and the House of Hapsburg, "Old Fritz" did for political Europe what Voltaire did for ecclesiastical Europe. He inspired patriotism and self-respect not only in Prussia but also in Bavaria, Swabia, Saxony and Brunswick. He was enlightened and undertook to enlighten his subjects, who, though poor, were made equal before the law. Indeed every man tried to enlighten his inferior. Secret societies, such as the Illuminati (1776-1786), were established for this purpose. So far-reaching were the reforms of Frederick the Great that Kant referred to the eighteenth century as the century of Frederick the Great, not of Rationalism.

Germany has produced five superlatively great men: Luther, Frederick the Great, Kant, Goethe, Bismarck. To attempt to decide which of these was the greatest would be folly. Suffice it to say that had Frederick the Great succeeded himself as king of Prussia, the map of Europe would not have suffered such fatal wrenchings, and systematic German Romanticism might never have been.

But he was succeeded by Frederick William II, his exact opposite. Handsome, of more than common mentality, devoted to the arts, a patron of Mozart and Beethoven, a confessed polygamist, lacking military tastes, he possessed a temperament ill-fitted to carry out the policies of his illustrious predecessor or to recall the days of Charlemagne and Barbarossa. Moreover, he fell, early in life, under the sentimental, mystic influence of Johann Christoph Wöllner, whom Frederick the Great had described as a

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"treacherous and intriguing priest," and became a Rosicrucian. He passed religious edicts compelling Evangelical ministers to teach only what was included in the official book of the Order, commanding them to protect the Christian religion against the doctrines of Enlightenment, and placing education under the supervision of the orthodox clergy. Obscurantism rendered invalid his economic reforms, the army degenerated, the monarchy declined.

Is it any wonder, then, that Goethe, and indeed even Schiller, like Lessing before them, became so indifferent to patriotism, and that the Romanticists went to other times and other lands for subjects worthy of poetic treatment? There were then in Germany about three hundred independent sovereignties and about fifteen hundred imperial knights with too much power. The bishops spent their time and money in drinking, the lords were poor, the condition of the subjects indescribable. The only institutions that aimed at unity were the Reichstag at Regensburg, the Kammergericht at Speyer and elsewhere, and the Reichshofrat at Wien. Universal schism, worship of etiquette and lack of patriotism rendered even these practically worthless.

The following are the most important events that took place shortly before and during the reign of this king who drank liquid gold to cure himself of his ills and entrusted his affairs of state to a religious quack: the birth of Napoleon on August 15, 1769, at Ajaccio on the island of Corsica; the French Revolution (1789-1792, or 1795, or 1799, or 1804), which gave the Germans exotic hope that feudalism might come to an end at home; the Dutch campaign of 1787, which was successful as an issue without being profitable as a policy; the treaty of Reichenbach

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(July 27, 1790), by which Frederick William II and Leopold II of Austria agreed to discontinue campaigns conducted solely for the purpose of conquest; the dismissal of Hertenberg, marking the close, on the part of Prussia, of the anti-Austrian tradition of Frederick the Great; the acquisition of territory by Prussia through the second and third partitions of Poland; the treaty of Basel (April 5, 1795), according to which Prussia ceded to France her possessions on the left bank of the Rhine, an act which, at that time, when patriotism was at its ebb, stirred the cockles of nobody's national heart, Hardenberg even approving of it, and Kant being moved by it to write his treatise on perpetual peace. In short, at the end of the reign of Frederick the Great's successor, Prussia was humiliated and isolated and decimated, and Austria was alone and unsuccessfully continuing the struggle against France, until finally obliged to sign the treaty of Campo Formio (October 17, 1797), by which France secured still larger possessions in German-speaking Europe. Frederick William II died November 16, 1797. During the period (1786-1797), Goethe was writing some of his best works, Matthisson's poems were widely read, Schiller was in his second, his æsthetic, stage, Jean Paul was turning out work after work, Tieck was still a Rationalist and "Wilhelm Meister" (1796), the *magna charta* of Romanticism, was published. Neither from the social nor from the civic standpoint was there much in Germany to be proud of, while literature was abundant but chaotic.

The reign (1797-1840) of Frederick William III was nearly coeval with Romanticism as a movement. The year he succeeded to the throne Hölderlin began his "Hyperion"

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with its fearfully depreciative remarks about the Germans, A. W. Schlegel began his translation of Shakespeare, Friedrich Schlegel was writing on the Greeks and Romans and Lessing, Tieck finished his "Volksmärchen" and "Der gestiefelte Kater" with its onslaught against the realism and naturalism of the Berlin, the German, stage, Wackenroder was throwing off his "Herzensergiessungen," Schelling was philosophizing on nature, and the need of an official organ of Romanticism was becoming daily more imperative. The king's good Queen Louisa died (July 19, 1810) heart-broken from national grief in the same year that Romanticism reaped but a blighted harvest, Kleist's "Käthchen von Heilbronn" and Arnim's "Dolores." The king himself died (1840) in the year that Tieck, now a Realist, finished his "Accorombona," Heine his diatribe against Börne, Hoffmann von Fallersleben his "unpolitical songs" and Geibel his gentle poems.

Frederick William III, pious, honest, well-meaning, was nevertheless distrustful of others and personally inefficient. About a score of events loom large in his reign and fewer than five of them added glory to his realm. After the peace of Campo Formio, Austria formed an alliance with England and Russia against France. The allies were successful until Napoleon returned from Egypt and took command. Then disaster after disaster followed, until they were obliged to sign the treaty of Lunéville (Feb. 9, 1801), by which Austria made large concessions to France, including the German lands on the left bank of the Rhine. Then came the indemnity congress at Ratisbon (1802-1803), by which France gained the Rhine boundary, and of fifty-two imperial cities forty-six lost their

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independence, Lübeck, Hamburg, Bremen, Frankfurt, Nürnberg and Augsburg alone remaining free. At the battle of Jena (Oct. 14, 1806) the Germans were completely defeated; the Rheinbund had been established (July 12, 1806) with Napoleon as its protector, the Holy Roman Empire of the German Nation had been dissolved (Aug. 6, 1806) and the treaty of Tilsit was concluded (July 7-9, 1807), by which Prussia lost all of her territory west of the Elbe, a large part of what had been acquired by the second and third partitions of Poland as well as Bayreuth and East Friesland. Frederick William III lost in all over one half of his possessions. These lost lands were formed into the Kingdom of Westphalia for Jerome Bonaparte and the Duchy of Warsaw for the king of Saxony. A more complete national humiliation is well-nigh unthinkable.

Humiliation is, however, frequently good for the soul. Just as Hölderlin and Jean Paul, in literature, bridged over the otherwise existing gap between the humanistic, objective, collective, analytic and cosmopolitan eighteenth century on the one hand, and the romantic, subjective, individualistic, synthetic and national nineteenth century on the other, so did Johann Gottlieb Fichte, in philosophy, draw the line and build the bridge between Kant's eighteenth-century "thing-in-itself" and the Romanticists' nineteenth-century *ego*. And in 1808 Fichte delivered those powerful *Reden an die deutsche Nation*, assuring the German people, as individuals, that their condition was not static, that it was not beyond their control, but that they could rethink it, make it all over, make it dynamic, make it whatever they wished to make it. And to judge from the outcome of 1813 and 1815, the German people must have taken courage.

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But what of the poets? It is difficult to explain them from their time. In the same year that Fichte delivered his *Reden*, Goethe published the first part of "Faust," Germany's greatest dramatic poem, a work, by way of digression, which, barring a few mortal leaps into the abyss of philosophic verbiage, is one of the most realistic works ever written in the German language. But the Romantics, the minor poets, were, with the exception of Kleist, then writing and collecting folk songs and fairy tales, studying and translating foreign languages and doing a number of other things poles removed from the events of the day. If there be any connection between national and literary prosperity, it is difficult to explain any German poet of 1808 from the background, be he Classicist or Romanticist or Philistine.

But when a country sinks so low that its enemy can shoot a bookseller — as Napoleon did Palm (Aug. 26, 1806) — for selling a book entitled "Germany in the Depths of her Humiliation," a reaction is sure to follow. Prussia at once began to revive. Stein, who had been ungraciously dismissed (Jan. 4, 1807) from the ministry, followed the call of his king and resumed the leadership in the work of reform (September, 1807). Frederick William III returned (Dec. 23, 1809) from his hiding in Königsberg to Berlin. The University of Berlin, one of the great monuments of Romanticism, was established in 1810. And then came a turn in the affairs of Napoleon. When his son by a second marriage was born (March 20, 1811) he stood at the height of his power. He commanded from the Pyrenees to the Elbe and the Baltic, and as far east as Warsaw. But he wanted no limitations at all; he undertook

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the Russian campaign that broke his power forever. All sorts of complications now began to arise. And then came the battle of Leipzig (Oct. 16-19, 1813), Napoleon suffered a terrible defeat, the Rheinbund was dissolved, Germany was free as far as the Rhine.

But complete reform was to be the work of decades, not of days. A nation can be built up only with free citizens, and previous to November 11, 1810, two thirds of the population of Prussia had consisted of unfree subjects. And this was only one of the many things that prevented the victory at Leipzig from immediately regenerating Germany. Napoleon had been defeated once, but not completely overthrown. Far from it. Wonderful to relate, the first peace of Paris gave France all of Alsace, and a million more inhabitants than she had had in 1789. Prussia could not even obtain payment for the contributions that had been wrung from her during the campaigns of 1808 on. And it was only with extreme difficulty that she had been able to get back such works of art as the Brandenburg gate. And, worst of all, Napoleon was made sovereign prince of the island of Elba, allowed to retain his title of emperor and to surround himself with a retinue of officers and a standing army.

Then came the Congress of Wien, which met to redraft the map of Europe. Every European potentate, except the Sultan of Turkey, was represented. It was a long, brilliantly entertained, wine-drinking, resultless affair. Some things were, however, started. Russia was to get the Polish provinces, which had always been a burden to Prussia; Prussia was to get Protestant Saxony, whose king had been consistently loyal to Napoleon, as well as

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Danzig, Thorn, Aachen, Köln, Coblenz and other territory on the left bank of the Rhine, thus bringing her boundaries up to almost what they had been in 1806. But the congress was brought to an abrupt close: Napoleon landed (March 1, 1815) at Cannes. The French flocked to his flag only to be mowed down at Waterloo (June 18, 1815). Napoleon was then banished to the island of St. Helena, where he died March 5, 1821.

After Napoleon's banishment the Congress of Wien resumed its deliberations. The reconstruction of Germany was solved in a very unsatisfactory fashion. The mutual relation of Austria and Prussia remained a vexed question, one that was not to be solved until 1866. Metternich in Austria and Wilhelm von Humboldt in Prussia advanced opposing plans. Finally the *Deutscher Bund* was formed. Thirty-eight states joined it (June 8, 1815), Hesse-Homburg came in in 1817. On September 26, 1815, the Holy Alliance was agreed upon at Paris. All European states, except England and Turkey, joined the Alliance. The Christian religion was to weld all Europe into one great Christian nation. And on November 20, 1815, Austria, Prussia, Russia and England entered into an agreement according to which they were to preserve peace throughout Europe and hold regular conferences to discuss and further the general welfare. The plan sounded well; in actuality it was simply a confirmation of Metternich's conservative policy and was destined to check the political development of Germany for half a century. The *Bundestag* was to have its seat at Frankfurt. The first meeting was held on November 5, 1816. But the Frankfurt Diet was peculiarly arranged. For example, a combination of the small states,

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representing about one sixth of the population, could out-vote the larger ones, representing the remaining five sixths of the population. Moreover, the Diet had no army and no funds. Nobody was satisfied. The internal affairs of Germany were worse than before. But the very weakness of the Confederation conduced to the glory of Prussia and brought about her future supremacy.

With one exception the remaining events of the reign of Frederick William III were of minor importance. The Wartburgfest (Oct. 18, 1817) was in many respects a very sensible celebration. A few side acts of exuberancy, however, served to strengthen the policy of oppressive conservatism. The assassination of Kotzebue (March 23, 1819) strengthened it still more. At a ministerial conference at Karlsbad (August, 1819) under Metternich's leadership, and with the participation of Prussia, the freedom of the press was attacked and the universities were put under governmental surveillance. At various conferences held in Wien (1819-1820) the granting of state constitutions was opposed, but representative government was being everywhere discussed. The most important event was the establishment (Jan. 1, 1834) of the Prussian-German Zollverein, which embraced 18 states with 23,000,000 inhabitants. Homburg, Baden, Nassau joined in 1835, Frankfurt in 1836, Waldeck in 1838. It was Germany's first lesson in the virtue of coöperation. The French revolution of July, 1830, again brought the granting of constitutions to the fore. All told, the battles of Leipzig and Waterloo and the establishment of the Customs Union were the three most important events in the reign of Frederick William III. He died June 7, 1840.

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And how did the Germans live during the forty-three years of his reign? Nationally, the first half of it was spent fighting Napoleon, the second in dillydallying over reforms the enactment of which should have been easy and rapid after Napoleon's downfall. To see how the Germans hated Napoleon, one should read Kleist; to see how they stood in awe of him, one should, strange to relate, read Goethe.

In 1800 Germany was poor, desperately so. There were about 25,000,000 inhabitants, one third of whom lived in the cities and towns, two thirds in the country. There were no large cities, and the small ones were angular, irregular, dirty and poorly lighted. The farmers were obliged to live with patriarchal frugality, the other subjects — mechanics, tradesmen and officials — had to be extremely economical. There was no such thing as the division of labor, and the system of guilds and tithes and taxes was so arranged that social and industrial progress was impossible. There was no coal heat, no steam power. Travel was difficult. In going from Berlin to the Harz Mountains, one's baggage had to be examined fourteen times. To receive the mail was an event. And in 1806 things became infinitely worse. The best blood of the country had been shed on the field of battle. In 1815, when France began to pay indemnity, there was a slight relief. The State began to build highways and the mail was to be measurably improved; it was to take only three days and three nights to get a letter between Hamburg and Frankfurt. But the currency system was in bad condition, and the system of tolls and taxes with other countries, England for example, stood in need of immediate revision if there was to be any such thing as state and interstate commerce. Is it any wonder that

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the poets turned to their own *egos* for themes? Is it any wonder that we have so little action in the early epics of Tieck and Novalis and Hölderlin and Richter?

But since the beginning of the eighteenth century, no civilized country has stood still for a quarter of a century, and between 1815 and 1840 some things of moment happened in Germany. The *Hambacher Feste* of 1832 and the *Frankfurter Putz* of 1833 were both reasonable attempts to secure a constitution; both failed and both aggravated an already grievous situation. The press was watched more carefully than ever, the censorship of books passed beyond the line of all reason. About 1800 politically suspicious persons were taken to task and some were imprisoned. Some got off rather easily, Heinrich Laube for example; others fared much worse, Fritz Reuter for example. In 1837 the seven famous professors of Göttingen resigned, preferring to give up their post of duty, their life-work, rather than go contrary to their conception of civic justice. It was a time of domestic politics, and the literature reflected and visualized it. It is well known that Schiller and Goethe banished political and religious discussions from the *Horen*. It is also well known that between 1806 and 1826 the poets forsook the world. But from 1830 on they tried to bring politics and religion into literature.

The two social events, however, of greatest importance in the reign of Frederick William III were the building of railroads and the emancipation of the Jews. In 1833 Friedrich List (he took his own life, Nov. 30, 1846, out of economic despair) planned a system of railroads for Germany. The first line was built in 1835 between Nürnberg

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and Fürth, the second in 1837 between Dresden and Leipzig. The influence can scarcely be imagined. The German nation, if it is possible to speak of a nation in this connection, took on a new lease of life. People were inspired by rapid transit. Poets—Chamisso, Prince Pückler, Countess Hahn-Hahn, Gutzkow, Lenau, Laube, Heine—began to travel and to write pictures of travel. And from the standpoint of literature, the shawm retired before, because drowned out by, the toot of the whistle, the knight gave way to the engineer, the minstrel to the trainman and people began to live in a new era.

The emancipation of the Jews was also of incalculable significance. This is not the place to recount the outrages that the European Jews had suffered from the edict of Kaiser Matthias of 1617 on. The interested student can read Grätz's "*Geschichte des Judentums*" and become acquainted with all the details of these atrociously inhuman practices. Suffice it to say that the Jews had been so completely segregated from other human beings that men like Börne and Heine had to learn to write and speak the German language. And now that they were emancipated, they came to the front, not so much by reason of their creative as because of their imitative ability, in great numbers and with great rapidity. The generation between 1820 and 1840 saw the ascendancy of Heine, Börne, Rahel, Fanny Lewald, Beck, Hartmann, Auerbach, Kompert, Meyerbeer, Mendelssohn, Bendemann, Neander and others. They lived by preference in the large cities and fought, naturally, against those institutions that had oppressed them—the Church and the Nobility. They did much to change social conditions during the reign of Frederick William III.

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Forty-three years is a long time for one man to reign, even if he be uncommonly efficient, and Frederick William III was not. It is for this reason that Frederick William IV, the "Romanticist on the throne of the Cæsars," was hailed as the savior of his country. It is entirely possible that no European monarch ever ascended the throne under more auspicious circumstances, or left it with greater disappointment on the part of his subjects. Delbrück had inspired him with a love of art, Ancillon had given him a liking for the picturesque, Rauch had grounded him in the principles of sculpture, Schinkel had told him about architecture, Savigny had taught him the theories of law, Bunsen had acquainted him with the antique, and various other distinguished masters had helped to make him the gifted prince that he was. He was an idealist in an age of imminent realism. He abhorred the sovereignty of the people, he believed in a patriarchal monarchy, he felt that though advice was to be given by the traditional estates, and that though religion was to cement his provinces together, authority was to be vested solely in himself. He lived in a dreamland of his own making, out of touch with reality. His mind, always somewhat aberrant, gave way completely in 1857, and on October 7, 1858, Prince William, afterwards Emperor William I, was formally declared regent. Such was the ruler of Prussia when the all-absorbing question was the drafting of a constitution and the enactment of the same.

It is not without significance that Frederick William IV ascended the throne the same year that Becker wrote "*Der deutsche Rhein*" and Schneckenburger "*Die Wacht am Rhein*" and one year before Fallersleben's "*Deutschland*,

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Deutschland über alles." He held conferences (1840, 1845) with Austria for the reform of the Confederation, but met with no success. He declared (April 11, 1847) unequivocally against granting a constitution. The announcement of the establishment of the French Republic (February 24, 1848), however, made the desire on the part of the German states for constitutions irresistible. Frederick William IV finally issued (March 18, 1848) two patents, calling together the united Diet, promising a written constitution and making other concessions. The Berlin revolution (March 18, 1848) followed. The Frankfurt Parliament, convened for the drawing up of a constitution for all Germany, sat for thirteen months, became intermittently riotous, and finally adjourned having accomplished nothing. But the king showed himself to be a man of his word. He gave (January 31, 1850) a constitution of his own making, and a very good one. But this did not settle the matter. No decision could be reached as to the position of Austria. Frederick William IV would not accept a crown from the Frankfurt Parliament; he would have only the one that he felt could be legitimately bestowed by the ancient and honorable House of Hapsburg. But he could as little secure this one as he would have been able to live and rule efficiently under an imperial constitution. On the contrary, by the Convention of Olmütz (Nov. 29, 1850) Prussia was prostrated at the feet of Austria. German unity, indeed German greatness, was nowhere in sight. Frederick William IV died January 2, 1861, five years before Prussian-German supremacy was established by the war with Austria, and ten years before the establishment of the German Empire.

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The political conditions under Frederick William IV. were, then, highly unsatisfactory; the decade from 1850 to 1860 was dark beyond expression. In 1852 Hannibal Fischer sold the German navy at auction, while German merchants abroad had to appeal to foreign consuls; there were no German consuls. And, to cap the climax, it looked in 1852 as though the tried and tested Customs Union would be dissolved. But it only seemed so; it was the political darkness before the break of a new day.

The social conditions were much brighter. The railroad, telegraph and mail systems had been vastly improved and expanded, and, coincident with the exploitation of new mines of valuable ores, capitalists began to develop and invest German capital. Capitalism is the saving word of this era. Karl Marx's "Das Kapital" appeared in 1867. Industries flourished, there began to be a rich and a poor class, and the people took courage. Those who were poor wanted to become rich, they no longer looked upon poverty as a natural concomitant of life; those who were rich wanted to become richer, they no longer looked upon comparative wealth as the highest good of human existence. And back of it all, back of that which is political and that which is social, came Bismarck and Emperor William I, with whose appearance Romanticism became history and before whose appearance one can find only a depressingly small number of events of which poets could be proud and by which they could be inspired. One searches almost in vain for such happenings as made glorious Periclean or Augustan or Hohenstaufen or Elizabethan days.

And yet a survey of this period brings up a question which, in view of the fact that literature is an artistic

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visualization and faithful reflection of life, is of basic importance but impossible of a definitive answer: Is there any immediate connection between national, civic and social prosperity on the one hand and literary prosperity on the other? One can find positive and negative arguments that are equally strong. In 1588, for example, the Spanish Armada went down in the Strait of Dover before Lord Howard's English fleet, and literature went up all over England. But it went up all over Spain too, for were not those the illustrious days of Lope de Vega, Calderon and Cervantes? A great national event, be it fortunate or disastrous, seems to give a great poet something great to talk over and write up; but if he be only almost great, the acquisition of a new planet will not enable him to live in the starry realm of inspiration. Would our own Civil War have influenced Edgar Allan Poe one way or the other? The Franco-Prussian War of 1870-71 neither depressed poets in France nor inspired them in Germany. When David Masson wrote his encyclopædic life of John Milton and connected his hero with all the events of his day, he wrote a long life of a great poet, but whether the inclusion of all that extraneous material helps to a better appreciation of Milton's poetry is a question to be answered by the select few who have read Masson. And if, during the period of German Romanticism there had been only that interminable list of Philistine writers, then it would be easy to say that they had nothing to inspire them and their works are therefore weak. But there were at the same time the Classicists, who were great not only despite the deedless age in which they lived but because of it to a certain extent. It was the very lack of idealism and freedom

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that kept these two *motifs* uppermost in Schiller's mind, while it was his God-given genius that enabled him to perpetuate them in literature.

And then there were the Romanticists, subjective, individualistic, searching after a blue flower when ordinary flowers were trampled down by Napoleon's soldiers and human blood, shed on the field of battle, took the place of water at their roots. What did they do? Kleist, hardly a Romanticist and almost a great genius, kept pounding away, in verse and prose, at Napoleon. The background of the time explains Kleist fairly well. But the others disported themselves in an Orplid or a Vaduz or an Arcadia or a Utopia of their own making, and when tired of this they betook themselves to the real lands of long ago and visualized the glories they could so abundantly conjure up. The political and social events of Germany from 1786 to 1861 explain some of the Romantic literature written during these years. They do not, however, vindicate all that they explain, for Goethe's criticism of Tieck's "Sternbald" fits the case in many instances. Of "Sternbald" Goethe said: *Es ist unglaublich wie leer das artige Gefäß ist.* And the pretty vessel was empty not because, as has been said, the age was empty, but because those particular cells in Tieck's brain, which in Goethe's brain contained the germs of genius, were not full. To make, then, an ultra-self-evident remark: Had the Romanticists been different and greater, their works would have been different and greater.

Let us take, by way of exemplification, two poems, each written by a gifted poet. In 1831 Anastasius Grün, a poet of considerable worth, wrote a poem entitled "Salonszene."

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It is a graphic, if ironical, picture of Metternich, that Austrian reactionary who held Germany in leash from 1815 to 1848, that diplomatic politician who could see no difference between an observation and an objection, the man to whom comment was criticism and an idea the embryo of anarchy. This poem grew out of the age entirely. To appreciate it one must be familiar with Metternich's time. The poem was written for his time and was a great poem, at first. It has now only historical significance. On the other hand, Lenau, a poet of incalculable ability, wrote in 1832 a short poem beginning "Weil' auf mir, du dunkles Auge." It has been set to music, according to the most recent report, one hundred and sixteen times. There is not a shimmer of connection between it and the politics of 1832. It is a wonderful little lyric. Such instances as these could be multiplied indefinitely. When the background wholly explains a poem we may be reasonably sure that it is of local application, of ephemeral appeal and subordinate merit.

All told, the economic interpretation of Romantic literature is a rather hopeless, thankless task. Good poetry is a matter of genius, not of talent. The latter can be acquired, the former must be innate. It is therefore impossible to explain poetry of the highest order by studying the background, for it is impossible to explain genius. The genius, be he teacher or preacher or poet or what not, rises above and complacently smiles at his surroundings. And the Romanticists, though they were not consistently great, had, each and all, sporadic moments of real inspiration during which they produced works of unfading charm and undeniable power. But to appreciate these, a knowledge of

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either the social background or the philosophic undercurrent is not indispensable. To understand Eichendorff's lyrics, it is not necessary to read Schelling's philosophy of nature or Freytag's "Bilder aus der deutschen Vergangenheit" or Riehl's "Kulturstudien aus drei Jahrhunderten." To appreciate Kleist's "Kohlhaas," familiarity with Saxony's cringing attitude toward Napoleon is helpful. But "Kohlhaas" is not poetry of the highest order. Eduard Mörike, as a lyric writer, ranks close to Goethe, and in "Maler Nolten" he gave the world a superb novel, and in "Mozart auf der Reise nach Prag" a short story of consummate artistry and melodious charm. But Mörike's works have nothing whatsoever to do with the sociology of his age; he had nothing to do with the world about him. On this account, Karl Gutzkow, who wrote nothing but *Tendenzschriften*, laughed heartily at Mörike. The background explains Gutzkow, whose works, aside from "Uriel Acosta," are now dead; Mörike's are still read. And so on; the background explains sometimes, sometimes it does not. Suffice it to say that the student with an intelligent interest in the literature of the Romantic period will do best to read the literature, and the literature on the literature, first. And then, if he has any unmortgaged time, he can spend it with profit on the civic and social conditions of Germany from 1766 to 1866; for it is not only the study of literature that is worth while, political economy is also a branch of human knowledge. But let the serious student of German Romanticism ever reflect on this question: How can the study of the social and political background be of great benefit in this matter when we are assured that the Romanticists fled, during the

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time covered by the first four acts of the drama, from the realities about them? Their lives explain, to be sure, their works; but the political background hardly explains their lives.

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SECTION II

SOME DEFINITIONS

Neither romanticism in general nor systematic German Romanticism in particular has ever been satisfactorily defined, for the simple reason that to do so would necessitate the use of a term more embracing than the thing defined, and such does not exist. Indeed no one has ever satisfactorily defined a definition. Throughout different ages there have been totally different conceptions of the nature of a definition; there was first the Aristotelian, then the Kantian, now the Modern, which may be abundant, accidental, adequate, analytical, causal, conceptional, constructive, descriptive, diagnostic, essential, genetic, nominal, normal, real, pragmatistic, synthetical, or typical. It is precisely this fact, coupled with the comprehensiveness of the Romantic movement, that explains the striking divergence among the definitions of German Romanticism below listed. The number could be vastly increased, but these cover the ground. More would not make the matter any clearer, for, to quote Otway, German Romanticism is "like wit, much talked of, not to be defined." And indeed if it could be defined in a single sentence, or by a single catch phrase, then the compiling of a loquacious syllabus on it were the extreme of folly.

The difficulty incident to the defining of Romanticism might be illustrated as follows: The three greatest

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movements of modern times were the Renaissance (1453-1690), the Reformation (1517-1552), and the French Revolution (1789-1804). The first was intellectual, the second religious, the third social. The first concerned the mind, the second the soul, the third the body. Looked at in one way, each was a romantic movement pure and simple. The Renaissance placed a new man in a new universe, it revived the literatures of the East, and it introduced subjectivism. The Reformation preached justification by faith, it nourished individualism; it made each man's life a sort of *Schicksal*. The French Revolution also created, so to speak, individualism; it made man aware of his importance, it taught him that his position and condition are not static but dynamic. All of this sounds romantic; Galileo, Luther and Danton look like romanticists. But to each of these movements there was another side. The Renaissance introduced naturalism, or the love of earthly life, and its advocates worshipped tradition as much as did Gottsched and Gellert in their way; the Reformation worked havoc with the adoration of the Virgin and the Saints, the supremacy of the Pope and the doctrine of transubstantiation; the French Revolution was a realistic, bourgeois affair. All of this is wholly unromantic. To make a long story short, it is impossible to reconcile the teachings of Rome, Wittenberg and Paris with those of Berlin, Jena and Heidelberg. When men like Werner and Brentano, even Protestant Novalis, were heralding the glorious virtues of Catholicism, they were preaching doctrines that were fundamentally opposed to at least one of the most essential tenets of Romanticism as popularly understood. Nor did Romanticism accomplish its best results by way of reviving the

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languages that took on a new lease of life after the fall of Constantinople. And the French Revolution with its dethronement of romantic sovereigns was essentially a Philistine event. German Romanticism abounds in contradictions and does not admit of a concise definition.

The situation is, however, not hopeless ; it is about as follows : Literature has to be studied (1) from the standpoint of form, (2) from the standpoint of content. As to form, no one can boast of advanced intelligence on the ground that he has noticed that all pure literature is lyric or epic or dramatic. The core of the lyric is emotion, of the epic narration, of the drama action. That these three gradually merge one into the other, that it is impossible to say where the one stops and the other begins, that there are many dramatic poems and epical dramas and lyrical epics, — these facts, too, are perfectly apparent to anyone who can read literature with ease and acumen and who has read it with care and discrimination. But however vague these dividing lines may be, there are just three forms and there is not a fourth. One may, to be sure, write a newspaper editorial or a report to a public-service commission in language so perfect that the production can be called "literature," but this is speaking loosely. This outline has to do only with literature in the narrower sense, with the creative writings of acknowledged poets, where fancy and imagination, and not simply good taste, logical reasoning, and acquaintance with the subject discussed, determine the nature of the ultimate product.

And from the standpoint of content, there are just three ways of looking at a subject, there are just three sorts of poets : Rationalists, Realists, Romanticists. The

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Rationalist reasons out his problem. He does not tell us so much what his characters do, he does not tell us how they live and love and hate, how they toil and strive to meet the difficulties of everyday life. He tells us rather why they do all of these things; he explains their conduct; he makes things clear. He adds up the plus and minus features of their existence, takes a careful invoice of the situation and then says that it came out, or must come out, thus and so. He says all he has in mind; there is precious little between his lines. He spends his time on the determined or determinable phases of life. He uses no symbolism, he takes no risks, he expresses himself on nothing until he has thought it over. When Saladin asked Nathan which was the best of the three religions, Nathan at once intimated that he must suspend judgment until he had had an opportunity "sich zu bedenken." And after he had told his *Märchen*, Saladin, Orientalist that he was, wanted the thought carried further; but Nathan replied that he was through, that the story could have but one ending, and that this was perfectly clear to anyone who had thought it over. That is the way a Rationalist uses the most common Romantic conceit. Strictly speaking, Rationalism is the lowest type of pure literature, for in it imagination or creative fancy plays at most only the rôle of a voiceless supernumerary. Rationalism is shallow and apt to be pedantic; but it is the most reliable type of literature. To say that Lessing was an extreme Rationalist is to pay Rationalism an extreme compliment.

The Realist (the Naturalist is only a Realist of another shade; the term is of no use), on the contrary, gives us

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pictures of real life. He leads us straight into the factory, the mine, the street, the home, the chapel, the saloon, the salon, and shows us, in detail and without reserve, the things that are happening there. ~~He does not concern himself about the reason of it all, he attempts to picture, to photograph, what he sees in such strong colors that the man who reads will be convinced that the good of which he has just heard should be encouraged, or the evil — it is generally this — should be corrected.~~ In "Glaube und Heimat" Karl Schönherr does not reason about the relative merit of creeds, he shows how Catholics and Protestants live and how vicious intolerance can become. Realism is one of the most pronounced tendencies in the literature of to-day. It is more effective than Rationalism, for the demonstration is more effective than the discussion. To say that Goethe was a Realist of a high order is to pay Realism a high compliment.

- But with the Romanticist all this is different. He may introduce Rationalism by way of contrast or satirically, as Tieck did in "Kaiser Oktavianus." He may introduce Realism by way of emphasis or humorously, as Arnim did in "Ganzgott und Halbgott." But such introductions are with him a matter of effective and expedient distribution of light and shade; they are by no means the main thing. The Romanticist does not reason out his problem definitely and with logical clarity. Having a good deal of respect for his reader, he treats his problem ideally. Also, he deals with the suggestive and apprehended phases of life, and he does this allegorically and symbolically. Symbolism and Romanticism are as nearly synonymous as "begin" and "commence." The two figures of speech that the

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Romanticist uses most frequently are metaphor first and simile second. When Tieck said, *Liebe denkt in süßen Tönen*, he employed a Romantic trope that is interesting by way of contrast with the last strophe of Heine's "Abenddunkel." When Friedrich Schlegel, or some one else, said that architecture is frozen music, he made a remark that would not be appreciated, even if understood, by a man who understands only Rationalism and Realism. The Rationalist thinks, the Realist observes, the Romanticist imagines. Unrestrained Rationalism is apt to become dry. The same sort of Realism is apt to become blatant. The same sort of Romanticism is sure to become untrue. That the three gradually merge one into the other does not need to be stated. That there is some romanticism in all good literature is equally obvious. To say that "Taugenichts," "Schlemihl," "Undine," the second part of "Faust," are Romantic, is to pay Romanticism a profound compliment. To say that Tieck, from 1797 to 1821, was the archetype of a Romanticist is to temper our enthusiasm.

Thirty-one "definitions" of German Romanticism, about equally divided between poets and scholars, follow. Three hundred would not make the matter any clearer. With but one exception—that of Herbert Perris—all are from indisputable authorities.

German Romanticism is *Seelenkultur*. — Wernaer.

Der Geist der gesammten antiken Kunst und Poesie ist plastisch, so wie der modernen pittoresk. — A. W. Schlegel.

German Romanticism was an attempt to create a harmony of intellect and heart, of life and art, on the basis of individualism. — Robertson.

Aber was ist das Romantische anders als ein Sehnen nach dem Unendlichen, das unaufhaltsam forttreibt und jede selbsterbaute Schranke sofort wieder herunterreißt? — Steffens.

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Romanticism — a most awkward and inadequate name for a literary, artistic, and philosophical movement of a highly composite character and most diversified ramifications. — Francke.

Denn es wird doch immer der wesentliche Charakter des Romantischen bleiben, daß die Abgeschlossenheit fehlt, und daß immer noch auf ein Weiteres, auf ein Fortschreiten gedeutet wird. — Carus.

Der Gegensatz zwischen Klassizismus und Romantik ist ein konträrer; es ist heute ein Leichtes, die Synthese dieser konträren Gegensätze zu vollziehen. Derjenige, der diese Synthese in seinem Leben, wenn auch vom klassizistischen Standpunkt aus, zuerst fast ganz modern, vollzogen hat, ist Goethe gewesen. — Lamprecht.

Was aber war die romantische Schule in Deutschland? Sie war nichts anders als die Wiedererweckung der Poesie des Mittelalters, wie sie sich in dessen Liedern, Bild- und Bauwerken, in Kunst und Leben manifestiert hatte. Diese Poesie aber war aus dem Christentum hervorgegangen, sie war eine Passionsblume, die dem Blute Christi entsprossen. — Heine.

~~Das Klassische nonne ist das Gesunde, und das Romantische das Kranke. Und da sind die Nibelungen klassisch wie der Homer, denn beide sind gesund und tüchtig. Das meiste Neuere ist nicht romantisch, weil es neu, sondern weil es schwach, tränklich und krank ist, und das Alte ist nicht klassisch, weil es alt, sondern weil es stark, frisch, froh und gesund ist.~~ — Goethe.

Die Romantik ging dem süßen, vollstümlichen Tone einer Schalmey nach, wie sie Kinder oder Hirten blasen, setzte sie selbst an den Mund, gab sich der wilden, freien Natur hin, stolz, einmal die Kultur abstreifen zu können, und ging dabei unversehens ihrer gebildeten Geisteskräfte verlustig, bis sie schließlich nichts anders mehr konnte als auf der Schalmey blasen. — Huch.

Die Romantik ist ein Protest gegen Kleinliche Interessen, kümmerliche Moral, spießbürgerliche Ideale, sentimentale Lebensauffassungen; sie ist ein Kampf gegen alle diejenigen, die eng in Vorurteilen gebunden bleiben und dabei sich mit hochtrabenden Redensarten und erborgten Idealen wichtig machen. Die Romantiker wollen die Deutschen tiefer sehen, größer denken, wahrer fühlen lehren. Deshalb suchen sie alles Leben in Poesie zu tauchen. — Joachimi.

Die Romantiker sind von Haus aus Zwieltchnaturen. Wo die Verstandesdenker oder Rationalisten nach den Forderungen der Hygiene Licht und Luft verlangen, da erfennen die Gefühlsdenker oder Irrationalisten das Halbdunkel, den Dämmerchein, das Abend- oder Frührot. Während

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die Romantiker das *Ich* in ihr *Ich* hineinsetzen, lassen die Klassiker umgekehrt das eigene *Ich* im *Ich* aufgehen. Spinoza löscht sein *Ich* völlig aus; Friedrich Schlegel sieht in seinem *Ich* das „Zentrum“. — Stein.

Der Grundbegriff der Schule, welcher ich auch angehöre, ist: daß man zu einem Kunstwerk nicht mit dem bloßen Verstande, sondern mit dem Einklang aller seiner Kräfte, Phantasie und Gefühl mitgerechnet, treten muß, wenn man es begreifen will, daß man von dem Glaubenssage ausgeht: alles, was einmal entstand, mußte nach Gesetzen entstehen, und daß man eine unendliche Mannigfaltigkeit der Wege, die das künstlerische Vermögen einschlagen kann, zugeht. — Immermann.

Die Tongeber unter uns sind, was Jean Paul weibliche Genies nennt. Da fehlt es weder an Empfänglichkeit noch Liebe für das Schöne, aber an Kraft es zu gestalten und außer sich hinzustellen. . . . Alle großen Meister aller Zeiten von Shakespeare und Milton bis Goethe waren mehr oder weniger plastisch. . . . Die Formlosigkeit, welche ein Hauptingredienz der sogenannten Romantik ist, war von jeher ein Zeichen eines schwachen, fränkenden Geistes, der sich selbst und seinen Stoff zu beherrschen nicht vermag. — Grillparzer.

Es war in Deutschland vom Charakter des Romantischen so viel die Rede gewesen, und vom Calberon so viel für die allegorische Poesie begeistert, versuchte ich es, in diesem wunderbaren Märchen zugleich meine Ansicht der romantischen Poesie allegorisch, lyrisch und dramatisch niederzulegen. (Read Prolog zu Octavian, "Schriften," Volume I, pages 1-36. Characters are Glaube, Liebe, Tapferkeit, Scherz, Romanze, Pilgerin, Liebender, Ritter, Hirtenmädchen, Zwei Reisende, Küster, Chor von Kriegen, Chor von Schäfern und Schäferinnen.) — Tieck.

Alle Ummälzungen in der deutschen Literatur . . . sind von jungen Menschen ausgegangen. . . . Die Romantik ist mehr als alles andre die Dichtung eines neuen Jugendgeschlechtes, das zuerst neben den Klassikern, bald darauf gegen sie wirkt und kämpft. Es sucht mit seinem guten Zugendreht neuen Inhalt und neue Kunstformen, ganz so wie es einst die Klassiker getan, als sie noch die Stürmer und Dränger hießen. . . . Jugend steht auf dem Banner der Romantik geschrieben, und nur als eine Lebensäußerung der Jugend ist die romantische Dichtung menschlich zu begreifen. — Eduard Engel.

After frosty Königsberg and sunny Weimar — the long debauch of Romanticism. It is dead and gone and we may to-day speak plain truth about it without offence. Not that this *olla podrida* was devoid of good elements. . . . But what of the neo-medieval Schwärmerei and Träumerei,

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with its sham-chivalry and sham-mysticism, its play-erotics and play-æsthetics, its maudlin rhetoric and stage machinery of doom curses, devil's elixirs, poisoned daggers, clanking chains, castles by the sea, . . . its Undines, mandrakes, Doppelgänger, and death-horses, its pseudo-oriental cult of resignation, its muling and puking, yearning and posturing? — Herbert Perris.

F. Schlegel braucht irgendwo den Ausdruck: „Wenn die neuere Poesie überhaupt Unvergängliches hervorbringen kann pp“. Das klang mir anfangs wunderbar, doch hat der Ausdruck Grund. Die griechische Poesie befriedigt kein Weltbedürfnis mehr; sie dauert aber fort, weil sie in sich vollendet ist, weil sie in sich vollendet werden konnte. Die romantische Poesie schließt die Vollendung aus, Darstellung des Romantischen im eigentlichen (griechischen) Sinn ist nicht möglich. Könnte also die Welt sich noch einmal ändern, hörte sie auf, Welt-Bedürfnis zu sein, so stürzte das Fundament ihrer Existenz zusammen und sie hätte ausgelebt. — Hebbel.

Ich hatte eine Empfindung, als wenn mir vor mir selber ekelte, daß ich hier so ruhig und glücklich saße. . . . Dabei kam ich aber nachher auf die Idee, diese Empfindung in eine Ode zu bringen, und überhaupt eine ganz eigene Art von Oden einzuführen. . . . Sie sollen den echten, wahren Ausbruch der Leidenschaft darstellen . . . und dazu dienen, Menschen Menschenherzen kennen zu lehren, Menschen Menschen zu erklären und zu entdecken, und Menschen vor Menschen zu verteidigen. . . . Die Kritik ist nicht das edelste Bestreben, und nicht das höchste Verdienst des Menschen. . . . Nur Schaffen bringt uns der Gottheit näher; und der Künstler, der Dichter ist Schöpfer. Es lebe die Kunst! Sie allein erhebt uns über die Erde, und macht uns unsers Himmels würdig. — Wackenroder.

Die deutsche Romantik ist älter als die französische. Letztere ist direkt aus dem Widerspruch gegen die Revolution entstanden. Die deutsche Romantik befieng schon mit Friedrich Stolberg die Affentaten der Ähnen, sie begeistert Klopstock zu seinen jetzt ungenießbaren Barbieten, sie begleitet Herder auf den Forschungsreisen, die er bei allen Nationen nach dem urwüchsigen Volkslied unternimmt, sie steigt mit Götz von Berlichingen stolz zu Roß, ja sie sattelt dem greisen Wieland noch den Hypogryphen zum Ritt ins alte Wunderland. Die deutsche Romantik ist aus der neu erwachten Liebe zum verlorenen Vaterlande entstanden, dessen mondbe-glänzte Schlösser und Burgen aus der Nacht der Zeiten zauberisch empor-tauchten; ein Wallen in die Traumwelt fernliegender Jahrhunderte war es, aus der oft kein heller Pfad mehr in die Gegenwart zurückführte. — Born.

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The etymology of *romance* is familiar. The various dialects which sprang from the corruption of the Latin were called by the common name of *romans*. The name was then applied to any piece of literature composed in this vernacular instead of in the ancient classical Latin. And as the favorite kind of writing in Provençal, Old French, and Spanish was the tale of chivalrous adventure, that was called *par excellence*, a *roman*, *romans*, or *romance*. The adjective *romantic* is much later, implying, as it does, a certain degree of critical attention to the species of fiction which it describes in order to a generalizing of its peculiarities. It first came into general use in the latter half of the seventeenth century and the early years of the eighteenth century; and naturally, in a period which considered itself classical, was marked from birth with that shade of disapproval which has been noticed in popular usage. — Beers.

Les romantiques sont trop souvent victimes des définitions qu'on a données du romantisme. Trop souvent on cherche dans leur vie ou dans leur œuvre ce qui peut confirmer l'idée qu'on se fait de leur doctrine, alors que l'étude impartiale des faits devrait, au contraire, corriger ce que les définitions ont de trop rigide et de trop absolu. On dit et l'on répète que le romantisme a été essentiellement une réaction contre le classicisme. Or c'est la loi même de l'évolution littéraire qu'une école nouvelle se constitue en opposition avec celle qui l'a précédée. Le classicisme n'a pas échappé à cette loi, pas plus en Allemagne qu'en France. Le romantisme la confirme à son tour. Pour être autorisé à lui en faire un grief particulier, il faudrait établir qu'il n'a su que prendre en tout, de propos délibéré, le contrepied du classicisme. L'œuvre et le caractère de Frédéric Schlegel ont souvent été invoqués à l'appui de cette thèse. — Rouge.

This vagueness has adhered to the word ever since, — more especially, perhaps, in the usage of German writers, who are prone to label as "romantic" any poetic, literary, religious, philosophic, artistic, scientific, musical or political tendency that can be shown to have been favoured by one or more members of the so-called Romantic School. But really there never was a school, except in the very loosest sense of the word. There was simply a coterie of friends who were very differently endowed, and were driving at very different things. For five or six years they continued in close personal relations, oscillating between Jena and Berlin. . . . Then they separated. . . . In the immediate circle of the Schlegels there was a deal of talk about the principles of romantic art; about irony, and subjectivity and universality, that is, completeness of

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self-revelation; about the autocracy of the creative artist, and other such matters. There is no evidence that the lingo ever influenced a man of genius, but it gave a sort of sanction to authorial caprice and literary amorphousness. — Calvin Thomas.

Das Ahnen des Unendlichen in den Anschauungen ist das Romantische. Die Griechen, in einem schönen, genußreichen Erdenstriche wohnend, von Natur heiter, umdrängt von einem glänzenden, thatenvollen Leben, mehr äußerlich als innerlich lebend, . . . kannten oder nährten nicht jene dämmernde Sehnsucht nach dem Unendlichen. . . . Der Sohn des Nordens, den seine minder glänzende Umgebungen nicht so hinreißen mochten, stieg in sich hinab. Wenn er tiefer in sein Inneres schaute, als der Grieche, so sah er eben darum nicht so klar. Seine Natur lag halb in den Wolken. . . . Die Romantik ist nicht bloß ein phantastischer Wahn des Mittelalters; sie ist hohe, ewige Poesie, die im Bilde darstellt, was Worte dürftig oder nimmer aussprechen, sie ist das Buch voll seltsamer Zauberbilder, die uns im Verkehr erhalten mit der dunklen Geisterwelt. Sie ist der schimmernde Regenbogen, die Brücke der Götter, worauf, nach der Edda, sie zu den Sterblichen hinab und die Auserwählten zu ihnen emporsteigen. . . . Nun, so laßt uns Schwärmer heißen und gläubig eingehen in das große romantische Wunderreich, wo das Göttliche in tausend verklärten Gestalten umherwandelt. — Uhland.

Das Naive ist eine Kindlichkeit, wo sie nicht mehr erwartet wird. . . . Ganz anders verhält es sich mit dem sentimentalischen Dichter. Dieser reflektiert über den Eindruck, den die Gegenstände auf ihn machen. . . . Der Dichter ist entweder Natur, oder er wird sie suchen, jenes macht den naiven, dieses den sentimentalischen Dichter. . . . Die Dichter sind überall, schon ihrem Begriffe nach, die Bewahrer der Natur. . . . Sie werden also entweder Natur sein, oder sie werden die verlorene suchen. . . . Alle Dichter . . . werden zu den naiven oder zu den sentimentalischen gehören. . . . Der Dichter einer naiven . . . Jugendwelt . . . ist streng und spröde. . . . Er steht hinter seinem Werke; er ist das Werk, und das Werk ist er. . . . So zeigt sich z. B. Homer unter den Alten und Shakespeare unter den Neueren, zwei höchst verschiedene Naturen, aber gerade in diesem Charakterzuge völlig eins. . . . Der sentimentalische Dichter hat es . . . immer mit zwei streitenden Vorstellungen und Entpfindungen, mit der Wirklichkeit als Grenze und mit seiner Idee als dem Unendlichen zu thun. . . . Nun entsteht die Frage, ob er mehr bei der Wirklichkeit, ob er mehr bei dem Ideale verweilen — ob er jene als einen Gegenstand der Abneigung, ob er dieses als einen Gegenstand der Zuneigung ausführen will. Seine Darstellung wird also entweder satirisch, oder . . . elegisch sein. — Schiller.

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Der Inhalt der Romantik war wesentlich katholisch, das denkwürdige Zeichen eines fast bewußtlos hervorbrechenden Heimwehs des Protestantismus nach der Kirche. Daher auch die auf den ersten Blick befremdende Erscheinung, daß diese moderne Romantik gerade im katholischen Süden nur wenig Anklang gefunden, weil eben hier die Poesie der Religion, die sie heraufbeschwören wollte, wenigstens im Volke noch fortlebte; man erstaunte oder lächelte über solche luxuriöse Anstrengungen für Etwas, das sich ja von selbst verstand. Im nördlichen Deutschland dagegen, welchem die Romantiker angehörten, waren diese fast ohne Ausnahme protestantisch geschildt und in der außerkirchlichen Wissenschaft und Lebensgewohnheit aufgewachsen. Sie mußten daher gleichsam sich selbst erst ins katholische Idiom übersetzen, das nicht ihre Muttersprache war; sie hatten dort frühzeitig schon vom Baume der Erkenntnis genascht und jene katholische Unbefangenheit und Unschuld verloren, die, weil sie es ganz ist, kaum weiß, daß sie katholisch sei; es fehlte ihnen mithin der natürliche Boden einer katholischen Gesinnung, die allein vermögend war, ihre Überzeugungen zur lebendigen poetischen Erscheinung zu bringen. Daher ihre unsichere Haltung, dieser gemachte, sprunghafte, forcierte Katholizismus, der, stets unbefriedigt, immer über sich selbst hinausgeht. — Eichendorff.

Das Leben ist etwas, wie Farben, Töne und Kraft. Der Romantiker studiert das Leben, wie der Maler, Musiker und Mechaniker Farbe, Ton und Kraft. Sorgfältiges Studium des Lebens macht den Romantiker, wie sorgfältiges Studium von Farbe, Gestaltung, Ton und Kraft den Maler, Musiker und Mechaniker.

Der Roman ist völlig als Romanze zu betrachten.

Die Kunst, auf eine angenehme Art zu befremden, einen Gegenstand fremd zu machen und doch bekannt und anziehend, das ist die romantische Poetik.

Romantik, Absolutisierung, Universalisierung, Klassifikation des individuellen Moments, der individuellen Situation usw. ist das eigentliche Wesen des Romantisierens.

Der Roman ist gleichsam die freie Geschichte, gleichsam die Mythologie der Geschichte.

Nichts ist romantischer als was man gewöhnlich Welt und Schicksal nennt. Wir leben in einem (im großen und kleinen) Roman. Betrachtung der Begebenheiten um uns her.

Das Märchen ist gleichsam der Kanon der Poesie. Alles Poetische muß märchenhaft sein.

Ein Märchen ist wie ein Traumbild, ohne Zusammenhang. Ein Ensemble wunderbarer Dinge und Begebenheiten, z.B. eine musikalische Phantasie, die harmonischen Folgen einer Violscharfe, die Natur selbst. — Novalis.

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Fragen wir doch lieber das Gefühl, warum es z. B. sogar eine Gegend romantisch nennt. Eine Statue schließt durch ihre enge und scharfe Umschreibung jedes Romantische aus; die Malerei nähert sich schon durch Menschen-Gruppierungen ihm mehr und erreicht es ohne Menschen in Landschaften, z. B. in Claude. Ein holländischer Garten erscheint nur als der Widerruf jedes Romantischen, aber ein englischer, der sich in die unbestimmte Landschaft ausdehnt, kann uns mit einer romantischen Gegend umspielen, d. h. mit dem Hintergrunde einer ins Schöne frei gelassenen Phantasie. . . . Wer ist nun die Mutter dieser Romantik? — Allerdings nicht in jedem Lande und Jahrhunderte die christliche Religion, aber jede andere steht mit dieser Gottes-Mutter in Verwandtschaft. Zwei romantische Gattungen ohne Christentum, einander in Ausbildung wie in Klima fremd, sind die indische, und die der Edda. Die altnordische mehr ans Erhabene grenzende fand im Schattenreiche ihrer klimatischen verfinsterten Schauernatur, in ihren Nächten und auf ihren Gebirgen zum Gespensterorkus eine grenzenlose Geisterwelt, worin die enge Sinnenwelt zerfloß und versank; dahin gehört Ossian. . . . Die indische Romantik bewegt sich in einer allbelebenden Religion, welche von der Sinnenwelt durch Vergeistigung die Schranken wegbrach. . . . Wir gelangen nun zur christlichen Romantik. . . . Der Rittergeist — der ohnehin Liebe und Religion, *Dame* und *Notre-Dame*, nebeneinander auf seine Fahnen stückte — und die Kreuzzüge, welche man zweitens zu Vätern der Romantik machte, sind Kinder der christlichen. — Jean Paul.

Die romantische Poesie ist eine progressive Universalpoesie. Ihre Bestimmung ist nicht bloß, alle getrennte Gattungen der Poesie wieder zu vereinigen, und die Poesie mit der Philosophie und Rhetorik in Berührung zu setzen. Sie will, und soll auch Poesie und Prosa, Genialität und Kritik, Kunstpoesie und Naturpoesie bald mischen, bald verschmelzen, die Poesie lebendig und gesellig, und das Leben und die Gesellschaft poetisch machen, den Wiß poetisieren, und die Formen der Kunst mit gebiegemem Bildungstoff jeder Art ausfüllen und sättigen, und durch die Schwingen des Humors beseelen. Sie umfaßt alles, was nur poetisch ist, vom größten wieder mehrere Systeme in sich enthaltenden Systeme der Kunst, bis zu dem Seufzer, dem Kuß, den das dichtende Kind aushaucht in kunstlosem Gesang. . . . Sie ist der höchsten und der allseitigsten Bildung fähig. . . . Die romantische Poesie ist unter den Künsten was der Wiß der Philosophie, und die Gesellschaft, Umgang, Freundschaft und Liebe im Leben ist. Andre Dichtarten sind fertig, und können nun vollständig zergliedert werden. Die romantische Dichtart ist noch im Werden; ja, das ist ihr eigentliches Wesen, daß sie ewig nur werden, nie vollendet sein kann. Sie

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kann durch keine Theorie erschöpft werden, und nur eine divinatorische Kritik dürfte es wagen, ihr Ideal charakterisieren zu wollen. Sie allein ist unendlich, wie sie allein frei ist, und das als ihr erstes Gesetz anerkennt, daß die Willkür des Dichters kein Gesetz über sich leide. Die romantische Dichtart ist die einzige, die mehr als Art, und gleichsam die Dichtkunst selbst ist: denn in einem gewissen Sinne ist oder soll alle Poesie romantisch sein. — Friedrich Schlegel.

Was ist Romantik? — Man erinnert sich vielleicht, . . . daß ich anfangs mit einigen vielen Irrtümern und Überschätzungen . . . auf diese moderne Welt losgegangen bin. . . . Ich verstand den philosophischen Pessimismus des neunzehnten Jahrhunderts, wie als ob er das Symptom von höherer Kraft des Gedankens, von vermegenener Tapferkeit, von siegreicherer Fülle des Lebens sei. . . . Insgleichen deutete ich mir die deutsche Musik zurecht zum Ausdruck einer dionysischen Mächtigkeit der deutschen Seele. . . . Man sieht, ich verkannte damals, sowohl am philosophischen Pessimismus wie an der deutschen Musik, Das was ihren eigentlichen Charakter ausmacht — ihre Romantik. Was ist Romantik? Jede Kunst, jede Philosophie darf als Heil- und Hilfsmittel im Dienste des wachsenden, kämpfenden Lebens angesehen werden. Sie setzen immer Leiden und Leidende voraus. Aber es gibt zweierlei Leidende, einmal die an Überfülle des Lebens Leidenden, . . . und sodann die an der Verarmung des Lebens Leidenden, die Ruhe . . . suchen, . . . oder aber den Kampf. . . . Dem Doppelbedürfnisse der Letzteren entspricht alle Romantik in Künsten und Erkenntnissen, ihnen entsprach ebenso Schopenhauer als Richard Wagner. . . . Der Reichste an Lebensfülle . . . kann sich nicht nur den Anblick des Fürchterlichen . . . gönnen, sondern selbst . . . jeden Luxus von Zerstörung. . . . Umgekehrt würde der Leidendste . . . die Friedlichkeit . . . nötig haben. . . . In Hinsicht auf alle ästhetischen Werte bediene ich mich jetzt dieser Hauptunterscheidung: ich frage in jedem einzelnen Falle, „ist der Hunger oder der Überfluß schöpferisch geworden?“ . . . Von vornherein möchte sich eine andere Unterscheidung mehr zu empfehlen scheinen, nämlich das Augenmerk darauf, ob das Verlangen nach . . . Berewigen . . . oder nach Zerstörung ist. . . . Aber beide Arten erweisen sich noch als zweideutig. . . . Das Verlangen nach Zerstörung . . . kann der Ausdruck der überfüllten Kraft sein (dionysisch), . . . aber es kann der Haß des Entbehrenden sein, der zerstören muß. . . . Der Wille zum Berewigen bedarf gleichfalls einer zweifachen Interpretation. Er kann einmal aus Dankbarkeit kommen (apollonisch) — Rubens, Pafis, Goethe — . . . er kann aber auch der tyrannische Wille eines Schwerleidenden sein, der an allen Dingen gleichsam Rache nimmt. . . . Letzteres ist der romantische

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Pessimismus in seiner ausdrucksvollsten Form, sei es als Schopenhauersche Willensphilosophie, sei es als Wagnersche Musik: — der romantische Pessimismus, das letzte große Ereignis im Schicksal unserer Kultur. (Daß es noch einen ganz anderen Pessimismus geben könne, einen klassischen, diese Ahnung gehört zu mir . . . nur daß meinen Ohren das Wort „klassisch“ widersteht, es ist bei weitem zu abgebraucht, zu rund und unkenntlich geworden. Ich nenne jenen Pessimismus der Zukunft . . . den dionysischen Pessimismus.) — Nietzsche.

So bin ich endlich dir entronnen,
Stadt der Kritik und Politik,
Mich lockt hinaus der Maïenwonnen
Unwiderstehliche Musik.
Fahr hin, du Lärm der Zeitungsblätter,
Der widerwärtig gellend schallt,
Mir ist, als hört' ich Horneschmetter
Aus einem fernen Buchenwald!

Und nun mit heil'gem Morgenstrahle
Färbt sich der Hochwald grün und salb,
Zu Füßen mir das Grün der Tale,
Zu Häupten mir das Blau der Alp.
Die Lerche steigt in Flatterschwungung,
Stumm ausgebreitet schwimmt der Weiß,
Das Reh durchbricht die Laubverschlingung,
Und aus dem Strome schaut die Fei.

Es spielen dunkelrote Lichter
In meines Kelches Burpurnacht;
Dir sei, o Kaiserin der Dichter,
Romantik, dieser Trunk gebracht!
Vor deiner Erde, deinem Wasser,
In deiner Luft und deinem Licht,
Wo mir kein Mißlaut deiner Paffer
Den sel'gen Taumel unterbricht.

Du Schützerin des heil'gen Grabes,
Kriemhilde, die um Siegfried weint,
Gespielin du des Mondesstrahles,
Der über Heldengräber scheint,

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Du bist Gesang im Stromgerölle
Und Harfensausen in dem Baum,
Du zogst zuerst ins Wundervolle
Des ersten Dichters Maientraum.

Du warst Frau Venus dem Tannhäuser
Und Lorelei dem alten Rhein,
Du schwirrst am Teich durch Zitterreiser
Als Erlentönigs Töchterlein.
Und seit das Volk, das Kampfesblinde,
Dich jüngst verstieß von seiner Seit',
Trinkst du im Wald die Milch der Hinde,
Die Genoveva unster Zeit.

Und doch, Verstoßene durch Verblendung,
Wie bist du reich trotz Zeit und Zorn!
Du leerst in göttlicher Verschwendung
Tagtäglich noch dein Wunderhorn.
Ich grüße dich mit frommem Sinne,
Wie ist dein Reich so grün und weit!
Du Fürstin vielgetreuer Minne,
Sei tausendmal gebenedeit! —

Es schweigt die Welt, die Zweige nicken,
Und leiser atmend pulst der See.
Es fällt ein märchenhaft Entzücken
Mir übers Herz wie Blütenschnee.
Zur Andacht wird der Blätter Plaudern,
Ehrfürchtig liegt die Woge da;
Ha, frommes Ahnen, süßes Schauern,
Heil dir, Romantik, du bist nah!

Von Strachwitz

SECTION III

GENERAL TREATISES

One of the idiosyncrasies in connection with the general studies on German Romanticism is the fact that the members of the older group have been much more studied than their younger and, as poets, more highly gifted brothers in Apollo. And one of the most glaring inconsistencies in connection with the whole movement is the fact that, although the nineteenth century was essentially historical, and although the Romantic movement is associated and hopelessly bound up with Germany's greatest historians, neither the science of writing history nor the history of the movement has ever been written. F. C. Dahlmann (1785-1860), J. J. I. v. Döllinger (1799-1890), J. G. Droysen (1808-1884), Fr. v. Gentz (1764-1832), Th. Mommsen (1817-1903), J. v. Müller (1752-1809), B. G. Niebuhr (1776-1831), L. v. Ranke (1795-1886), Fr. L. G. v. Raumer (1781-1873), H. v. Sybel (1817-1895), H. v. Treitschke (1834-1896), — all of these were famous historians, each in his own way, during the days of Romanticism and a little later, yet no one, not even Lamprecht, has traced the evolution of historiography as brought about by these men and their less noted contemporaries. Peculiar as this is, it is not so peculiar as the fact that, despite all the books that have been written on Romanticism, no one has ever

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attempted to write a history of the movement, to trace it, objectively, through the various stages of its development and to point out its most important incidents without digression or self-intrusion.

The student, therefore, who reads any of the following works hoping thereby to obtain a clear view of the movement as a whole, will be disappointed. The list is in itself, however, instructive. Heine, the most difficult individual to locate, wrote a fascinating monograph for a foreign people. He did not take his subject seriously; no one else did then, excepting, possibly, the poets themselves. Eichendorff followed him, a quarter of a century later, with his Catholic propaganda. No one can blame Eichendorff for his attitude. He was a Catholic himself, and Romanticism was not Protestant. Then came Haym with his definitive scholarship. This is just about the order to be expected. After Haym the dissertations began to appear. It was, however, another quarter of a century before Brandes wrote his fascinating book—*Romanticism lends itself well to such treatment*. Then came Huch with her two Romantic studies, and a year later Spiess thought the movement now justified a chrestomathy on popular lines. Gustav Schwab had done the same thing, years before, in unwieldy proportion. It is rather difficult to vindicate Joachimi's work, except that she wished to explain the Romantic theory and wisely selected Friedrich Schlegel for this purpose. Kircher reminds one of an immature Haym with a strong tinge of Jakob Boehme's mysticism. Walzel tried to condense a lot of matter into a little space and incidentally to explain the origin of Romanticism. Beginners cannot read

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his book. And Wernaer, rather happily for the last in the series, tried to draw the moral. The general student should read Heine first, then Haym by way of contrast, then Wernaer.

1833. Heinrich Heine: *Die Romantische Schule*, Leipzig, 152 pp.

(Written in the last months of 1832, intended originally for the French, translated, modified and revised until 1836. Elster gives complete text and variants. Great divergence of opinion as to merits, especially from the standpoint of Heine's religious and political attitude. Cynical and clever, sometimes slightly inaccurate as to details, it remains a valuable pioneer work on the subject. Predominantly popular.)

1857. Joseph von Eichendorff: *Geschichte der poetischen Literatur Deutschlands*, Paderborn, 262 pp.

(Discusses Romanticism in general and 21 of the main poets in particular. Written wholly from the Catholic standpoint and therefore at times prejudiced, but on the whole accurate and always suggestive. Predominantly doctrinal.)

1870. Rudolf Haym: *Die romantische Schule*, Berlin, 951 pp.

(The classic work on German Romanticism. Author devoted ten years of hard labor and ripe scholarship to its composition. The exact opposite of Heine's book; his name is not mentioned. Indebtedness acknowledged to Gervinus, H. Hettner, J. Schmidt, and Koberstein, but the work is Haym's. Treats only the old school: Tieck, Wackenroder, the Schlegels, Hölderlin, Novalis, Schleiermacher, Schelling and Brendel Dorothea Mendelssohn-Veit-Schlegel, and in this order. Now rare; the best book on the subject. Predominantly genetic.)

1894. Georg Brandes: *Die romantische Schule in Deutschland*, translated by Adolf Strodtmann, Leipzig, 317 pp.

(One of the most brilliant and suggestive works on German Romanticism. Written, however, from a questionable point of view: German Romanticism is compared with Danish Romanticism. Contains some scintillating but untenable generalities. Treats, aside from general topics, Tieck, Hölderlin, the Schlegels, Wackenroder, Hoffmann, Chamisso, Novalis, Eichendorff, Arnim, Brentano, Fichte, Arndt, Jahn, Fouqué, Kleist, Werner, Görres, Gentz, and in this order, with occasional

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- digressions to their contemporaries in England, France and Scandinavia. Gives the impression of a series of lectures rather than of a coherent discussion. Predominantly critical.)
1899. Ricarda Huch: *Blütezeit der Romantik*, Leipzig, 391 pp.
 (A superb study by a romantic writer. Treats Romantic themes rather than poets: Apollo and Dionysos, philosophy, religion, life, love, irony, books, the fairy tale, art, death — all from the standpoint of the German Romanticists. Predominantly descriptive.)
1902. Ricarda Huch: *Ausbreitung und Verfall der Romantik*, Leipzig, 357 pp.
 (Slightly inferior to the companion volume, but excellent. Title not accurate: Romanticism never completely fell. Treats Romantic themes rather than poets: view of life, science, numbers, man, animals, careers, Catholicism, the infinite, physicians, politics. Deals almost exclusively with the Heidelberg group, as her first volume deals with the Berlin-Jena group. Contains a bibliography of 132 titles, only 18 of which are on literature as such. Predominantly descriptive.)
1903. Heinrich Spiess: *Die deutschen Romantiker*, Leipzig and Wien, 246 pp.
 (Good general anthology. Contains introduction and notes and selections from the prose and poetry of A. W. Schlegel, Fr. Schlegel, Tieck, Novalis, Hölderlin, Kleist, Arnim, Brentano, Fouqué, Chamisso, Eichendorff, Wackenroder, Schleiermacher. Poetry, 127 pages; prose, 54 pages. Predominantly eclectic.)
1905. Marie Joachimi: *Die Weltanschauung der Romantik*, Jena and Leipzig, 236 pp.
 (A good work, but contains little not in Haym. Based primarily on Friedrich Schlegel. Contains many well-chosen quotations. Treats the Godhead, the universe, humanity, poetry, genius and art from the standpoint of the German Romanticists. Predominantly explanatory.)
1906. Erwin Kircher: *Philosophie der Romantik*, Jena, 294 pp.
 (More interesting than valuable. Contains little not in Haym or Huch. Printed from the literary remains of the author, who died at the age of twenty-three. Not always clearly expressed. Contains chapters on life, Hemsterhuys, Fr. Schlegel, Novalis, Schelling and general topics. Well printed. No index, no bibliography. Predominantly philosophic.)

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1908. Oskar F. Walzel: *Deutsche Romantik*, Leipzig ("Aus Natur und Geisteswelt"), 168 pp.

(Excellent sketch. Devoted primarily to the Berlin-Jena group. Attempts to explain the origin of German Romanticism from the philosophy of German Romanticism. Can be used much better for review than for introduction. Predominantly theoretical.)

1910. Robert M. Wernaer: *Romanticism and the Romantic School in Germany*, New York, 1910.

(An excellent book for the initiated. Deals with the Berlin-Jena group and tries to see what the members of this group stood for, and what lessons they can teach us. Resembles the books by Huch. Contains a bibliography of 152 titles and an index. Predominantly appreciative and didactic.)

SECTION IV

GENERAL TREATISES ON SPECIAL PHASES

Even a cursory glance at the following list of monographs will reveal two things: the wide range of topics that fall under the general head of Romanticism, and the fact that, though the flourishing time of Romanticism closed with the year 1815, the movement was not studied at all seriously until after 1890. The reason for this late attempt to adumbrate the invisible, and to tone down and subdue the glaring in the Romantic universe, lies in the nature of things; men need time to think such a movement over; and then, in course of time, they need themes on which to think. The reason for the comprehensiveness of the field lies in the fact that the Romanticists were innovators; they had many notions and were full of ideas. Some of their suggestions and endeavors were good and have borne much fruit; others were dangerous and have been harmful. But all were interesting and provocative of suggestion.

The subjoined bibliography might be compared to the mineralogical collection of the geologist; it contains specimens of Romantic creations, and from them one can see where Romanticism tended. There was, for example, such a thing as Romantic style, and its study has gained the attention of such men as Hügli, Petrich and Schütze. Women came in for much discussion during this period,

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and the works of Carriere, Sidgwick, Walzel, Gschwind, Graf, Deibel and others have gone into the matter, and all literature — Rationalism, Realism, Romanticism — is now better understood. Verse and strophe forms, the technique of the lyric, the epic, the drama were revived and revised by the Romanticists, and Bartsch, Welti, Minor, Keiter and Pflaum have investigated this phase of the period with enduring results. Benz throws bright light on the fairy tale, Wächtler shows what Poe owed to German Romanticism, Dreeser tells of the relation of the author of "Immensee" to the movement, Williamson has corralled the facts concerning Grillparzer's unsympathetic, when not antagonistic, attitude toward the Romanticists and their writings, Kirn has set forth Schleiermacher, the Protestant preacher of the predominantly Catholic movement, Joël has written a book big with interest on Nietzsche and Romanticism, and so on. These works investigate the truth and picture it without embellishment; they are valuable.

Though the list is long, there still remains to be written one work at least: "Die Ästhetik der deutschen Romantik." In view of the fact that the Romantic movement was so largely an æsthetic one, it is peculiar that a monograph on this phase of the matter has not been written. It has received fragmentary treatment in many places; it has received definitive treatment nowhere. The Romanticists themselves wrote, to be sure, on æsthetics; one needs only to be reminded of Solger's *magnum opus*, of Jean Paul's "Vorschule der Ästhetik," and of Wilhelm von Humboldt's "Ansichten über Ästhetik und Literatur," consisting, unfortunately, only of his letters written to C. G. Körner.

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The work was edited by F. Jonas in 1880. And one needs only to recall the many scattered commitments on this subject by the Schlegels, Novalis, Schiller, Wackenroder and others. But the works of the Romanticists on æsthetics, and their general ideas about æsthetics as seen by the investigator, these are two totally different affairs. And it is one thing to read Friedrich Bouterwek's "Ästhetik" (1815), it is another to determine the fundamental characteristic of the æsthetics of the poets who lived during Bouterwek's time. Nor does such a work as G. Neudecker's "Studien zur Geschichte der deutschen Ästhetik seit Kant" (1878) satisfy the student of literature. In this work one hears a great deal about Kant, Vischer, Zimmermann, Lotze, Köstlin, Siebeck, Fechner, Lange and Deutinger; one hears nothing about the same number of poets, and what they said, sometimes between the lines, on this subject, a subject, incidentally, that the student can ill afford to divorce from his first love—the study of literature.

Of the works here listed, the first and fourth call for special comment. W. von Blomberg had published in the *Rheinisch-westphälischer Anzeiger* in 1820 a satire against Romanticism, in which he drew a sharp line between Romantic and plastic poetry. Heine, in one of the very first scientific articles ever written on Romanticism, denied the existence of any such contrast and tried to corroborate his thesis by referring to the fact that the two greatest Romanticists, Goethe and Wilhelm Schlegel, were both supreme masters of plastic form. In the light of modern times, one can only smile at the illustration Heine uses; but there is sense in what he was driving at, for to

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contend that none of the creations of the Romanticists is plastic is nonsense. It is in this same article that Heine defends Romanticism from the view held then, and now, by the unread laity, in the following words: Aber nie und nimmermehr ist dasjenige die wahre Romantik, was so viele dafür ausgeben; nämlich: ein Gemengsel von spanischem Schmelz, schottischen Nebeln und italienischem Geflinge, verworrene und verschwimmende Bilder, die gleichsam aus einer Zauberlaterne ausgegossen werden und durch buntes Farbenspiel und frappante Beleuchtung seltsam das Gemüt erregen und ergötzen. As a picture of what German Romanticism, in its best manifestations, is not, these words of Heine, though he later nearly took them back, should be kept in mind by any student of the movement who wishes to find the wild flowers in this unfenced field.

Ludwig Noack's book is even more than the title indicates. Schelling lived from 1775 to 1854; his mature years just about cover the Romantic period, of which he was *the* philosopher. Noack has not only discussed his philosophy, he has also set forth the many and enduring and epoch-making scientific discoveries and advances that made the Romantic century so illustrious. The general student of literature can hardly be expected to step aside and read what took place in the chemical, electrical, medicinal, and physical world from 1766 to 1866. If, however, he wishes to do special work on a special phase of the period, he may be obliged to go into this part of the matter. And if so, he will find Noack a safe guide and a good, though very serious, friend. To understand Noack, scientific training is an indispensable prerequisite.

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1820. *Die Romantik*. By Heinrich Heine. Written against W. von Blomberg, who had maintained that there was a contrast between Romantic and plastic poetry. 3 pp.
1835. *Réflexions sur le romantisme dans la littérature française, et réfutation de quelques opinions erronées auxquelles il a donné lieu en Allemagne*. By F. E. Bournot, Brandenburg. 31 (large) pp.
1841. *Achim von Arnim und die Romantik. Die Götterode*. By Moriz Carriere, Grünberg and Leipzig. 44 pp.
1859. *Schelling und die Philosophie der Romantik*. By Ludwig Noack, Berlin, 2 volumes. 1094 pp.
1864. *Die neuere Romantik in ihrem Entstehen und ihre Beziehungen zur Fichteschen Philosophie*. By J. H. Schlegel, Rastatt. 123 pp.
1873. *Über die Entstehung und Entwicklung des Gefühls für das Romantische in der Natur*. By Ludwig Friedländer, Leipzig. 45 pp.
1878. *Drei Kapitel vom romantischen Stil*. By Hermann Petrich, Leipzig. 152 pp.
1878. *Über den Begriff des Romantischen*. By J. H. Schlegel, Wertheim. 36 (large) pp.
1879. *Die romantische Schule in Deutschland und in Frankreich*. By Stephan Born, Heidelberg. 23 pp. An excellent treatise. ✓
1881. *Romantiker und germanistische Studien in Heidelberg 1804-1808*. By Karl Friedrich Bartsch, Heidelberg. 21 (large) pp.
1883. *Schopenhauers Ansichten über romantische Poesie im Zusammenhange mit der Doktrin der romantischen Schule*. By Richard Dietze, Leipzig. 70 pp.
1884. *Geschichte des Sonettes in der deutschen Dichtung*. By Heinrich Welti, Leipzig. 255 pp.
1889. *Caroline Schlegel and her Friends*. By Mrs. Alfred Sidgwick, New York. 255 pp.
1891. *Romantik und Naturalismus*. By Eberhard Kraus, Mitau. 51 pp.
1895. *Schleiermacher und die Romantik*. By Otto Kirn, Basel. 40 pp.
1899. *Die Frühzeit der Romantik*. By S. Lublinski, Berlin. 152 pp.
Volume I in the four volumes of "Litteratur und Gesellschaft."
1899. *Heinrich Heine und die deutsche Romantik*. By Otto zur Linde, Freiburg im Breisgau. 219 pp.
1900. *Joseph Görres als Herausgeber, Litteraturhistoriker, Kritiker im Zusammenhange mit der jüngeren Romantik*. By Franz Schultz, Berlin. 48 pp.

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1900. Die romanischen Strophen in der Dichtung deutscher Romantiker. By Emil Hügli, Zürich. 102 pp.
1901. The Influence of India and Persia on the Poetry of Germany. By Arthur F. J. Remy, New York. 81 pp.
1901. Romantik, Neuromantik und die Frauenfrage. By Oskar F. Walzel. In *Archiv für das Studium der neueren Sprachen und Literatur*, Volume CVII.
1901. Das Liebesleben Hölderlins, Lenaus, Heines. By Oskar Klein-Hattungen, Berlin. 326 pp.
1902. Neuhochdeutsche Metrik. By J. Minor, Strassburg. 537 pp.
1903. Die ethischen Neuerungen der Früh-Romantik. By Hermann Gschwind, Bern. 136 pp.
1903. Rahel Barnhagen und die Romantik. By Emma Graf, Berlin. 106 pp.
1904. Zeitschriften der Romantik. By O. Fr. Walzel and Heinrich Hub. Houben, Berlin. 524 (quarto) pp. An invaluable and indispensable collection.
1904. Die Probleme der Romantik als Grundfragen der Gegenwart. By Oscar Ewald, Berlin. 227 pp.
1904. Theorie des Romans und der Erzählfunst. By Heinrich Keiter and Tony Kellen, Essen-Ruhr. 314 pp.
1904. Jakob Boehme und die Romantiker. By Edgar Ederheimer, Heidelberg. 128 pp.
1904. Wilhelm Heine und sein Einfluß auf die Romantik. By Hans Nehr Korn, Goslar. 85 pp.
1904. Rieksche und die Romantik. By Karl Joël, Leipzig. 367 pp.
1904. Wielands Beziehungen zu den deutschen Romantikern. By Ludwig Hirzel, Bern. 100 pp. In *Untersuchungen zur neuern Sprach- und Litteraturgeschichte*, Volume 4.
1904. Romantisme et Protestantisme. By E. Dubedout. 16 pp. In *Modern Philology*, Volume I, No. 1, pp. 117-133.
1904. Pseudoromantik: Friedrich Kind und der Dresdener Liebertreis. By H. A. Krüger, Leipzig. 219 pp.
1905. Types of Weltschmerz in German Poetry. By Wilhelm Alfred Braun, New York. 91 pp. Treats Hölderlin, Lenau, Heine.
1905. Der magische Idealismus. Studien zur Philosophie des Romalis. By Heinrich Simon, Heidelberg. 158 pp.
1905. Dorothea Schlegel als Schriftstellerin im Zusammenhange mit der romantischen Schule. By Franz Deibel, Berlin. 188 pp. In *Palaestra*, Volume 40.

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1905. *Abalbert Stifter und die Romantik*. By Wilhelm Kosch, Prag. 129 pp. In *Prager deutsche Studien*.
1905. *Romantische Elemente bei Theodor Storm*. By Willrath Dreeser, Dortmund. 116 pp.
1906. *Über die Entwicklung des romantischen Kunstmärchens*. By Hermann Todsén, Berlin. 123 pp.
1906. *Studien zur neuhochdeutschen Legendenbildung. Ein Beitrag zur Geschichte des deutschen Geisteslebens*. By Paul Merker, Leipzig. 153 pp.
1906. *Die Entwicklung des Naturgefühls in der deutschen Litteratur des neunzehnten Jahrhunderts*. By Siegmund Schultze, Halle. 170 pp.
1906. *Friedrich Tieck: Ein Beitrag zur deutschen Kunstgeschichte im Zeitalter Goethes und der Romantik*. By Edmund Hildebrandt, Leipzig. 203 (quarto) pp.
1907. *Der Einfluß der Romantik auf die Vertiefung des Nationalgefühls*. By Franz Guntram Schultheiss. In *Archiv für Kultur-Geschichte*, Volume 5, pp. 55 to 82.
1907. *Studies in German Romanticism*. By Martin Schütze, Chicago. 58 pp. Deals with the repetition of words as a means of suspense in the drama under the influence of Romanticism.
1907. *Dehlenschläger in seinen persönlichen Beziehungen zu Goethe, Tieck und Hebbel*. By Albert Sergel, Rostock. 144 pp.
1907. *Zur Geschichte der Heidelberger Romantik*. By Wilhelm Kosch. 10 pp. In *Euphorion*, Volume 14.
1907. *Jean Paul Friedrich Richter and E. T. A. Hoffmann; a Study in the Relations of Jean Paul to Romanticism*. By Robert Herndon Fife, Jr., Cambridge. 32 pp. In *Publications of the Modern Language Association*, Volume 22.
1908. *Philosophische Strömungen der Gegenwart*. By Ludwig Stein, Stuttgart. 452 (large) pp. Read chapter iv, "Die neuromantische Bewegung," 58 pp.
1909. *Die Poetik der deutschen Romantiker*. By Chr. D. Pfau, Berlin. 70 pp.
1909. *Märchen-Dichtung der Romantiker*. By Richard Benz, Gotha. 262 pp.
1909. *The Romantic Triumph*. By T. S. Omond, New York. Read chapter v, "The Romantic Triumph in Germany," pages 280 to 345.
1910. *Die Zeitschriften der Romantik*. By Johannes Bobeth, Leipzig. 431 pp. Discusses the journals mentioned in Walzel and Houben's work. An invaluable book.

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1910. Die romantische Bewegung in der amerikanischen Literatur. By Walter Just, Berlin. 90 pp. Treats Brown, Poe, Hawthorne.
1910. Grillparzer's Attitude toward Romanticism. By Edward John Williamson, Chicago. 76 pp.
1911. Edgar Allan Poe und die deutsche Romantik. By Paul Wächtler, Leipzig. 109 pp.
1911. Protestant Thought before Kant. By Arthur Cushman M'Giffert, New York. 261 pp. Though this book treats the period immediately preceding the really Romantic epoch, it is invaluable because of the preparation it gives for the Romantic epoch itself; it shows where Romantic theology came from. It is delightfully written, contains a clear statement of Pietism and Rationalism, and an elaborate bibliography.
1911. Romantische Novellen. By Josef Nadler, 2 volumes, Regensburg. Contains good general introduction and notes, and novelettes from Kleist, Tieck, Hoffmann, Brentano, Eichendorff, Arnim, Fouqué.
1911. The German Romantic "Märchen." By Robert Herndon Fife, Jr. 19 pp. In *Modern Philology*, Volume IX, No. 2.
1912. German Poems (1800-1850). Edited by John Scholte Nollen, Boston. 405 pp. Contains poems from 33 poets of the period, with sensible introduction and sufficient notes.
1912. Romantische Ironie und romantische Komödie. By M. Pulver, Freiburg i. B. 36 pp.
1912. Die Entwicklung des Fühlens und Denkens der Romantik auf Grund der romantischen Zeitschriften. By Alfred Weise, Leipzig. 188 pp.
1912. Julius Mosens Prosa. Ein Beitrag zur Literaturgeschichte der Romantik und des jungen Deutschland. By Werner Mahrholz, Weimar. 115 pp.
1913. Schleiermacher und Goethe. Ein Beitrag zur Geschichte des deutschen Geistes. By H. Scholz, Leipzig. 72 pp.

SECTION V

SECTIONAL TREATISES IN GENERAL HISTORIES

The student of Romanticism should first acquire a working perspective; he should first try to see the relation of the parts of the movement to each other and to the whole, so that, to quote Lowell on Cromwell, he can "distinguish between the blaze of a burning tar-barrel and the final conflagration of all things." This broad view can be obtained by reading any of the following sectional treatises, though some are naturally much better than others. To begin at the beginning, Vilmar wrote *eine treffliche deutsche Literaturgeschichte*, but his treatment of Romanticism is brief and long since superseded. Only the serious student, one intending to do doctoral work, need linger long over Schmidt, Koberstein, Gervinus and Goedeke, while Hosmer is now an old model. It is with the making of books as with the making of machinery, in that, other things being equal, the model of this year is an improvement over that of last year.

For the general student, the year 1900 saw the first absolutely valuable study of German Romanticism in a general history. And if Meyer is not entirely satisfactory, it is only because his book does not reach back into the eighteenth century. Francke is good because of his suggestive, if not always tenable, theory of the collectivistic and the individualistic. Moore is well illustrated and contains some out-of-the-way facts. If, however, one of these, his

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reference to Redwitz's "Amaranth," should lead the student to look upon this as a bit of Romanticism of real literary value, it would be a pity. Robertson's first work is full and will give the student an excellent bird's-eye view of the whole field, Coar contains good matter on the drama, Vogt and Koch need no mention, and Goetze has everything. Wells has some interesting material on Jean Paul; Lamprecht is wordy and philosophic and yet superficial, no one human being can control the material that Lamprecht includes; Engel is unique in that he approaches the matter not from the point of view of "movements," but from that of individuals who "moved" and were "moved." To praise Scherer is to carry diamonds to South Africa; Priest contains many facts and little discussion; Thomas, despite his unsympathetic attitude, gives a sane account of the literary worth of the movement; Kummer is the one work that most nearly makes this outline dispensable. König contains illustrations and gives plots, Biese's discussions and estimations are admirable, and Riemann is about the best work for the beginner to read in German. Of his work he says: *Mein Bestreben geht dahin, die großen Entwicklungslinien, die Erweiterung des Stoffkreises, die Überwindung der Romantif und Wirklichkeitsfcheu, scharf herauszuarbeiten.* He has done it. Robertson's latest work is literary in form, studied in content, small of size and sympathetic in attitude. The reading of any one of these works for purposes of general orientation cannot be too strongly recommended; to read any one of them and then quit, believing that thereby a knowledge of German Romanticism has been acquired, cannot be condemned too strongly as one of the contagious afflictions of this age from the academic point of view. To

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read, for example, the sixty-three pages of Karl Storck's history of German literature that discuss "Die Romantik," and then to imagine that one *knows* German Romanticism would be like crediting one's self with a knowledge of Rome after having flown over the eternal city in a monoplane. That would be a rather happy way to orient one's self on the city of the Cæsars. But Thorvaldsen, when asked how long it would take to become thoroughly acquainted with Rome, replied, "I cannot say; I have been here only twenty years." A general history of German literature is only a guide-book; one must read the lyric and epic and dramatic works of the Romanticists in order to understand Romanticism, in order to appreciate the worth and the worthlessness of the general histories that contain, among many other things, a brief sketch of the most comprehensive movement that ever concerned intellectual Germany. One can lecture about Romanticism, now, without ever having read a line of it; one can interpret Romanticism only after reading the Romanticists themselves, and not merely reading about them. Aside from the general treatises briefly noted above, some others of a slightly different nature are subjoined.

- 1856. A. F. C. Vilmar: *Geschichte der deutschen National-Literatur*, Marburg. Pages 660-695.
- 1867. Julian Schmidt: *Geschichte der deutschen Literatur seit Lessings Tod*, Leipzig. Vol. 2, complete, 654 pages; Vol. 3, pages 1-316.
- 1873. August Koberstein: *Geschichte der deutschen Nationalliteratur vom zweiten Viertel des 18ten Jahrhunderts bis zu Goethes Tod*, Leipzig. Vol. 4, pages 543-955.
- 1874. G. G. Gervinus: *Geschichte der deutschen Dichtung*, Leipzig. Vol. 5, pages 631-816.
- 1879. James K. Hosmer: *A Short History of German Literature*, St. Louis. Pages 474-545.

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1887. Ludwig Salomon: *Geschichte der deutschen Nationallitteratur des neunzehnten Jahrhunderts*, Stuttgart, 663 (large) pages, illustrated. For the complete Romantic movement, read pages 1 to 403; "Die romantische Schule," pages 58 to 106. Contains many quotations.
1898. Karl Goedeke: *Grundriß zur Geschichte der deutschen Dichtung*, Leipzig, Berlin, Dresden. Volume 6.
1900. Richard M. Meyer: *Die deutsche Litteratur des 19ten Jahrhunderts*, Berlin. Pages 1-243.
1901. Carl Busse: *Geschichte der deutschen Dichtung im neunzehnten Jahrhundert*, Berlin, 162 pages; Romanticism, pages 1 to 110. Covers the ground from Klopstock to Sudermann.
1901. Georg Stockhausen: *Das deutsche Jahrhundert*, Berlin, 797 (large) pages. This is the first volume of an eclectic and synthetic work on the various intellectual phases of Germany in the nineteenth century. Stockhausen is the editor; there are thirteen contributors on twelve different topics. C. Busse has a chapter on the literature, Max Osborn writes on art, J. Duboc and P. Wiegler on philosophy, A. Berthold on commerce and law, R. Schmitt on history and Leopold Schmidt on music. Such a work is of great value for the specialist in Romanticism.
1901. Rudolf von Gottschall: *Die deutsche Nationallitteratur des neunzehnten Jahrhunderts*, Breslau. The most elaborate work on the century. There are four volumes. Volume I, 670 pages, gives a good account of the Romantic movement from Wieland to Immermann; Volume II, pages 1 to 160, covers the reactionary period. Gottschall was himself a poet of good standing. He died in 1909. His history, in its composition, goes back to 1855. He is the author of a number of historical, creative works—"Amy Robsart," "Pitt und Fox," "Katharina Howard."
1901. Kuno Francke: *A History of German Literature*, New York. Pages 301-547.
1901. Robert W. Moore: *History of German Literature*, Hamilton, N. Y. Pages 192-228.
1902. John G. Robertson: *A History of German Literature*, London. Pages 399-543.
1903. John F. Coar: *Studies in German Literature in the Nineteenth Century*, New York. Pages 1-225.
1904. Friedrich Vogt and Max Koch: *Geschichte der deutschen Literatur*, Leipzig and Wien. Vol. 2, pages 307-429.

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1905. Edmund Goetze: *Grundriß zur Geschichte der deutschen Dichtung*, Leipzig, Dresden, Berlin. Volume 8.
1906. Benj. W. Wells: *Modern German Literature*, Boston. Pages 290-365.
1907. Karl Lamprecht: *Deutsche Geschichte*, Berlin. Volume 10, Book 24, complete, 539 pp. Pages 3-258 for Romantic literature.
1907. Eduard Engel: *Geschichte der deutschen Literatur von den Anfängen bis in die Gegenwart*, Leipzig and Wien. Two large volumes. Volume II, pages 689-828. This is the second edition. The work, written for *die Nichtwissenden*, contains illustrations and many quotations.
1908. Wilhelm Scherer: *Geschichte der deutschen Literatur*, Berlin. Pages 614-720.
1909. George M. Priest: *A Brief History of German Literature*, New York. Pages 245-292.
1909. Calvin Thomas: *A History of German Literature*, New York. Pages 328-376.
1909. Friedrich Kummer: *Deutsche Literaturgeschichte des 19. Jahrhunderts*, Dresden. Pages 65-283.
1909. Adolf Bartels: *Handbuch zur Geschichte der deutschen Literatur*, Leipzig, 859 pages (2d edition). This book, though not critical and occasionally inaccurate, contains, in brief space, a vast deal of information. It does not cost much money, and the student can save much time by using it.
1910. Robert König: *Deutsche Literaturgeschichte*, Bielefeld and Leipzig. Volume 2, pages 128-265.
1910. Otto von Leixner: *Geschichte der deutschen Literatur*, Leipzig. This edition was prepared by Ernst Friedländer; it contains numerous illustrations and facsimiles. There are 1098 (large) pages. Romanticism is discussed from page 558 to page 628. Leixner treats many small people.
1910. E. Arnold: *Illustrirte deutsche Literaturgeschichte*, Berlin, 468 pages. "Die romantische Schule," pages 270 to 314; "Das junge Deutschland," pages 319 to 335. Contains many facts; is uncritical.
1910. Otto Hauser: *Weltgeschichte der Literatur*, Leipzig and Wien. There are two volumes; the second discusses the Germanic literatures. German, pages 1 to 260; Romanticism, pages 197 to 221. This is a valuable work from the point of view of comparative literature.

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1911. J. G. Robertson: *Outlines of the History of German Literature*, New York and Edinburgh, 320 pages. Though entirely rewritten, this is, as the title indicates, a condensation of Robertson's larger work of 1902. It contains a good account of Romanticism, pages 178 to 253, and a good working chronological list from Wulfila to Nietzsche.
1912. Alfred Biese: *Deutsche Literaturgeschichte*, München, 3 volumes. For Romanticism, read Volume 2, pages 288 to 693, and Volume 3, pages 1 to 13.
1912. Robert Riemann: *Das 19. Jahrhundert der deutschen Literatur*, Leipzig. For Romanticism, read pages 1 to 338. Riemann lists Grillparzer with the Romanticists and discusses him from page 113 to page 125. Of Grillparzer, Riemann says: *Formell stellt seine Dichtung eine Verschmelzung von Klassizismus und Romantismus dar, aber in der Psychologie greift er über beide hinaus.*
1913. Karl Storck: *Deutsche Literaturgeschichte*, Stuttgart, 623 pages. This is the seventh edition. Pages 223 to 426 cover the period from Wieland to Realism; "Die Romantik" is discussed from page 323 to page 386.
1913. J. G. Robertson: *The Literature of Germany*, New York, 256 pages. Romanticism takes up eighty-seven pages of this work.
- No year. Leo Melitz: *Die Theaterstücke der Weltliteratur*, Berlin and Leipzig, 820 pages. This book is uncritical, but it is cheap and intensely useful. It contains, aside from information on the drama in general, the plots of practically all of the dramas that have had success on the stage. The student can get from it a good idea of the contents of any play; this is sometimes very helpful. It is a recent publication.

SECTION VI

LETTERS OF THE MAIN ROMANTICISTS

The practice, indeed the art, of writing letters flourished in Germany during the days of Romanticism as never before or since. By concerning themselves, in many instances, precious little with the precarious politics of the country that was theirs, the Romanticists found time for correspondence. By laying great stress on the value of friends and friendship, they found people with whom to correspond. For an understanding and appreciation of their works their letters are, therefore, of fundamental importance. There is, for example, as much Romanticism in the last letter that Wackenroder wrote to Tieck in 1792 — both were then nineteen years old — as in any other seven pages written by any scholar on any phase of the movement (Holtei, III, 228–236).

The difference between the correspondence of the Berlin-Jena and the Heidelberg group is instructive. The letters of the former are sentimental, conventional, and replete with eighteenth-century formalities and peculiarities. Wackenroder writes to Tieck as though he were addressing his fiancée. A. W. Schlegel's letters are pedantic and didactic. Those of Novalis do not sound as though they had been written by a robust, virile man. Schleiermacher's, however, are more manly and they are, at the same time, so filled with carefully elaborated ideas that they belong to literature.

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Caroline Schlegel's correspondence shows that the sobriquet "Madame Luzifer" was happily applied. Both she and Dorothea wrote more interestingly than the Schlegel men.

The younger Romanticists wrote in a more natural, more graphic style. The letters of Arnim betray the big, healthy soul that he was. Brentano could become eloquent in a simple note. Eichendorff's candid character is delightfully exemplified in the few letters we have from his hand. Kleist's letters are predominantly didactic. He was naturally secretive and laid bare his heart rarely and then to his sister Ulrike. The letters of the Grimms abound in charming pictures and pleasing folk tones. Körner and Schenckendorf wrote letters as they wrote poems. Arndt always called things by their right names in his ebullient epistles. Bettina, however, was the mistress of letter-writing.

COLLECTIONS

Briefe an Ludwig Tieck. Selected and edited by Karl von Holtei, 4 volumes in 2, Breslau, 1864. There are 1493 pages in this collection, a complete list of names, tables of contents, introductions and short biographical sketches of Tieck's numerous correspondents. It is the most important single collection of Romantic letters.

Goethe und die Romantik. By Carl Schüddekopf and Oskar Walzel, Weimar, 1898. Volumes 13 and 14 of the publications of the "Goethe-Gesellschaft." The first contains Goethe's correspondence with the Schlegels, Schelling, Steffens and Tieck. The second that with Z. Werner, A. H. Müller, Kleist, Brentano, Arnim, Bettina, the Grimms, Fouqué, Chamisso, Immermann, Platen, Heine, Eichendorff. There are introductions, notes, indices, etc. It is the second most important single collection of Romantic letters. 781 pp.

Die Meister des deutschen Briefes. By Theodor Klaiber and Otto Lyon, Leipzig and Bielefeld, 1901. 529 pp. The book covers the period from the sixteenth century to modern times. The rise of letter-writing is discussed and specimens are given from the important writers. Pages 247 to 361 concern especially the student of Romanticism.

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Auß Schleiermachers Leben in Briefen. Three volumes, Berlin, 1860–1861, second edition. It would be difficult to overestimate the value of this collection. The first volume, 407 pages, covers the period from Schleiermacher's childhood to his appointment at Halle in 1804. It contains Schleiermacher's autobiography, written in 1794, and letters to Henriette Herz, E. von Willich, Eleonore G(rünow), Henriette von Mühlentfels, his immediate relatives and others. The second volume, 513 pages, covers the period from 1804 to his marriage in 1809 and contains letters to and from E. M. Arndt, Schleiermacher's wife, Gräfin Luise von Voss and others. The third volume, 437 pages, covers the period from 1809 on and is of great value because of the letters to and from the Schlegels.

Auß dem Nachlasse Barnhagens von Ense. Leipzig, 1865. Contains letters from Stagemann, Metternich, Heine, Bettina. 407 pp.

Jean Pauls Blätter der Verehrung. Briefwechsel mit großen Männern. Edited by E. J. Förster, München, 1865. 347 pp.

Theater-Briefe von Goethe und freundschaftliche Briefe von Jean Paul. Berlin, 1835. 166 pp.

Novalis Briefwechsel mit Friedrich, August Wilhelm, Charlotte und Caroline Schlegel. Edited by J. M. Raich, Mainz, 1880. 192 pp.

Friedrich Schlegel. Briefe an seinen Bruder August Wilhelm Schlegel. Edited by O. F. Walzel, Berlin, 1890. 680 pp.

Dorothea von Schlegels Briefwechsel. Edited by J. M. Raich, Mainz, 1881. 904 pp.

Johann Valentin Tieckmanns literarischer Nachlaß. Edited by Franz Dingelstedt, Stuttgart, 1863. 466 pp. Contains 112 letters by Iffland, Schiller, Beyme, Goethe, Brühl, Kleist, A. W. Schlegel, Tieck, Z. Werner, Kotzebue, P. A. Wolff.

Clemens Brentanos gesammelte Briefe (1795–1842). Frankfurt am Main, 1855. Two volumes, indexed.

Clemens Brentanos Frühlingskranz, in Briefen, ihm geslochten, wie er selbst es schriftlich verlangte. Edited by Paul Ernst, Leipzig, 1907. Two volumes. Fantastic letters. 423 (small) pp.

Briefe an Jean Paul und dessen Gattin. Edited by Paul Nerrlich, Berlin, 1882. 189 pp.

Friedrich Hölderlins Leben in Briefen von und an Hölderlin. Edited by K. K. T. Litzmann, Berlin, 1890. 684 pp.

Fouqué, Apel, Miltitz. Beiträge zur Geschichte der deutschen Romantik. Edited by Otto Eduard Schmidt, Leipzig, 1908. 220 pp. Contains 12 illustrations. A valuable collection, since such contributions on Fouqué are rare.

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Aus Chamisso's Frühzeit. Ungebrudte Briefe. Edited by Ludwig Geiger, Berlin, 1905. 278 pp.

Der Briefwechsel des Grafen August von Platen. Edited by Ludwig von Scheffler and Paul Bornstein, München, 1911. 544 pp.

Theater-Briefe von Karl Immermann. Edited by Gustav zu Putlitz, Berlin, 1851. 144 pp.

Eduard Mörike's Briefwechsel. Edited by Karl Fischer and Rudolf Krauss, Berlin, 1903-1904. Two volumes in 1. 709 pp.

Zacharias Werners Briefe an Karoline von Humboldt. Albert von Leitzmann, in *Euphorion*, 1909. Volume 16, pages 93-100, 425-434.

Briefe von Freiherrn Joseph von Eichendorff. In the 12th volume of Eichendorff's works, edited by Kosch and Sauer, Regensburg. Indexed. 351 pp.

Briefe an Freiherrn Joseph von Eichendorff. In the 13th volume of Eichendorff's works, edited by Kosch and Sauer, Regensburg. Indexed. 390 pp.

Briefwechsel zwischen Joseph Freiherrn von Laßberg und Ludwig Uhland. Edited by Franz Pfeiffer, Wien, 1870. 342 pp.

Friedrich Rüdert und Joseph Ropp (1837-1842). Edited by Friedrich Reuter, Altona, 1895. 48 pp.

"Philologisches" aus Friedrich Rüderts Briefen an J. G. Hartung. By Fr. Hartung, Magdeburg, 1888. 25 pp.

Heinrich Heines Briefe an seinen Freund Moses Moser. Leipzig, 1862. 232 pp.

Heine-Briefe. Edited by Hans Daffis, Berlin, 1907. Two volumes.

Heinrich von Kleists Leben und Briefe. By Eduard von Bülow, Berlin, 1848. 286 pp.

Heinrich von Kleist: Briefe an seine Schwester Ulrike. Edited by August Koberstein, Berlin, 1860. 164 pp.

Heinrich von Kleist: Briefe an seine Braut. Edited by Karl Biedermann, Breslau, 1884. 250 pp.

Heinrich von Kleist in seinen Briefen. By Roderich Markentin, Heidelberg, 1900. 47 pp.

Heinrich von Kleists Werke. The Minde-Pouet, Steig, Schmidt (Bibliographisches Institut) edition, Volume 5, contains the necessary letters. 509 pp. They can also be found in the Eloesser (369 pages), Herzog, and Muncker (Cotta) editions.

Dorothea und Friedrich Schlegel. Briefe an die Familie Paulus. Edited by R. Unger, Berlin, 1913. 192 pp.

SECTION VII

THE ROMANTIC MAGAZINES

The beginning of every new movement, practical or æsthetic, necessitates the establishment of an official organ through which its aims and accomplishments can be made known. In this way subscribers are secured and informed. The *Athenäum* was the first and foremost magazine of German Romanticism, first chronologically and foremost because of its maturity from the beginning; it was full-grown in the first issue. This being the case, it is reasonable to suppose that it was preceded by other magazines sufficiently similar to make its pretentious *début* possible, sufficiently dissimilar to make the establishment of other magazines necessary. The *Athenäum* had, in fact, nine important predecessors.

In 1789 August Wilhelm Schlegel wrote a pungent and trenchant review of Goethe's "Torquato Tasso" for the *Göttingische gelehrte Anzeigen*. In 1790 he followed it up with one on "Faust, ein Fragment." In 1791 he reviewed some of Schiller's poems. His life at Göttingen brought him into contact with Bürger, for whose *Akademie der schönen Redekünste* he wrote in 1791 an article entitled *Über des Dante Alighieri göttliche Komödie*, an article which, in some respects, may be looked upon as the first sally in the Romantic campaign. It was the first of the important invasions into the Romanic field, many of which

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were to follow. And it was owing to a review of Schiller's "Künstler" in the same magazine that caused Schiller, as early as 1795, to express the wish that Schlegel might come to Jena. He went. Soon he was writing for the third of these pre-Athenäum magazines — Schiller's *Horen*. Inspired by Schiller's "Über naive und sentimentalische Dichtung," Schlegel wrote for the *Horen* his article entitled *Briefe über Poesie, Silbenmaß und Sprache*. In the same journal he discussed Dante again, but what is vastly more important, he turned his attention to the North, to Shakespeare, and made the pioneer contention that Shakespeare should be translated into the original metre and gave some specimens from "Romeo and Juliet," "The Tempest" and "Julius Cæsar." And Fichte, who had been living in Jena since 1794, wrote an article for the *Horen* on the significant subject *Über Belebung und Erhöhung des reinen Interesses für Wahrheit*. Sophie Mereau likewise contributed. She wrote entertainingly on "Nathan der Weise," Boccaccio and so on. Then came Schiller's *Musen Almanach*, a journal for poetry, also contributed to by Sophie Mereau and August Wilhelm Schlegel.

Schiller at once recognized in Schlegel the critic rather than the creator and introduced him accordingly to the most important of these nine magazines, the *Allgemeine Literaturzeitung* of Jena. It was established in 1785 by Christian Gottfried Schütz and was continued until 1848. Philosophically it leaned toward Kant. During the three years of his affiliation with this magazine Schlegel wrote approximately three hundred articles for it. Two of the most important are his review of Voss's translation of Homer (1796) and his discussion of Goethe's "Hermann

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und Dorothea" (1797). A break with the policy of this journal was inevitable. It soon came.

In the meantime the other Romanticists were browsing in Rationalistic fields. About 1795 the followers of the Enlightenment were only too glad to get Friedrich Schlegel's articles on Greek literature. To Biester's *Monatsschrift* he sent in 1794 his essays on *Von den Schulen der griechischen Poesie* and *Vom ästhetischen Werte der griechischen Romödie*. In the same year he published in the *Monatsschrift für Damen* in Leipzig his *Über die Darstellung der weiblichen Charaktere in den griechischen Dichtern*. In course of time Friedrich Schlegel became an out-and-out Romanticist, and when he sought for admission to the journals for which his brother was writing it was refused him. The break between Classicism and Rationalism on the one hand and Romanticism on the other needs now but a slight touch and it will be complete. By way of getting even, Friedrich Schlegel began to write for Reichardt's *Deutschland*, a journal that also had a grudge against the others. Here Friedrich Schlegel published his *Versuch über den Begriff des Republikanismus* and showed himself an open defender of woman suffrage and cosmopolitanism, one of the main tenets of old Romanticism. And in the same journal appeared his attack on Schiller's "Würde der Frauen." The gap becomes wider. In 1796 appeared one of the best criticisms he ever wrote, and one of great importance for the proper appreciation of the Romantic theory, — his review of Jacobi's "Woldemar." But he had not yet completely broken away from his studies in Greek; his *Über die homerische Poesie* was also sent in. It is possible, however, that the most significant article

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published in the *Deutschland* was the one by Wackenroder—the only time Wackenroder wrote for a magazine—entitled *Ehrengedächtniß unſeres ehrwürdigen Ahnherrn Albrecht Dürers* (1796). It revealed at once the love for Mediævalism and Old German art that was to play such a large rôle in later Romanticism.

Reichardt had trouble, however, with the critics by reason of his *Deutschland*, so he let it die. He then called into being a purely æsthetic magazine, *Das Lyceum der schönen Künste*. Contributions from Romanticists were welcomed. Friedrich Schlegel sent in his excellent criticism of Forster. It was published (1797). Then came his attempts to wrest Lessing from the charge of belonging to the Enlightenment. He criticised "Emilia Galotti" as an example in dramatic algebra, "Nathan der Weise" as the work of a poet with a great soul.

Then there was Tieck. He was now writing for the *Archiv der Zeit und ihres Geschmacks*. It was a Rationalistic journal, but Tieck was running in a goodly number of Romantic ideas. Bernhardt, Tieck's teacher, was writing for the same journal, criticising the theatrical situation in Berlin and attacking Kotzebue and Iffland. Tieck attacked Lafontaine and praised Goethe and Schiller. The Romantic side of this Rationalistic journal began to predominate.

And finally the time came when the Romanticists had to have their own organ. Friedrich Schlegel had attacked Schiller in the *Deutschland*, Schiller had ridiculed Friedrich Schlegel in the "Xenien." Goethe and Schiller were now fast friends, and they had great weight with the policy of the *Allgemeine Literaturzeitung*. And this journal, aside from what had already happened, could have nothing

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to do with the author of "Lucinde." Also, it still leaned toward Kant, with whom the Romanticists had now broken. They lauded Fichte. And A. W. Schlegel could also find no satisfaction with the editors of the most important journal of the day. So they broke away from it, one and all, and forever. The Schlegels and Schelling and Tieck in his "Das jüngste Gericht" made fun of the only journal worthy of their services. The Romanticists had to have an official organ of their own. In the course of their career they established no fewer than twenty-five separate magazines, as follows :

Athenäum (1798-1800), Berlin. Edited by A. W. and Fr. Schlegel. Chief contributors: the Schlegels, Novalis, Schleiermacher, Hülsen.

Poetisches Journal (1800), Jena. Edited by Tieck. Chief contributors: Tieck, F. Majer, Friedrich Schlegel.

Memnon (1800), Leipzig. Edited by August Klingemann. Chief contributors: August Winkelman, Clemens Brentano.

Rynofarges (1802), Berlin. Edited by A. F. Bernhardi. Chief contributors: Sophie Bernhardi, Friedrich Schlegel.

Europa (1803-1805), Frankfurt am Main. Edited by Friedrich Schlegel. Chief contributors: Karl von Hardenberg, Dorothea Schlegel, J. G. Schweighäuser, A. W. Schlegel, Friedrich Ast, Helmina von Chézy.

Polydorda (1803-1805), Penig. Edited by August Bode. Chief contributors: F. Majer, Kannegiesser, F. A. Kuhn, Seckendorf.

Pyöbuz (1808), Dresden. Edited by Heinrich von Kleist and Adam H. Müller. Chief contributors: the editors, Fouqué, Oehlenschläger, Wetzell, O. H. von Loeben.

Prometheus (1808), Wien. Edited by L. von Seckendorf and J. L. Stoll. Chief contributors: A. W. Schlegel, J. H. Voss, Z. Werner.

Zeitung für Einsiedler (1808), Heidelberg. Edited by Achim von Arnim. Chief contributors: Friedrich Schlegel, Jean Paul, Brentano, Görres, Uhland, Christian Schlosser, Fouqué. (Published in book form in 1808 under the title "Tröst Einsamkeit.")

Panthéon (1810), Leipzig. Edited by J. G. Büsching and K. L. Kannegiesser. Chief contributors: G. W. Kessler, Raumer, J. Winkelman, Henriette Schubart, Friedrich Wollank, Römer, Von der Hagen, C. Salfeld.

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Berliner Abendblätter (1810–1811), Berlin. Edited by Heinrich von Kleist. Chief contributors: Adam Müller, Kleist, Arnim, Friedrich Schulz, Fouqué, Von Möllendorff, J. E. Hitzig.

Die Jahreszeiten (1811–1814), Berlin. Edited by Fouqué. Chief contributor: Fouqué.

Deutsches Museum (1812–1813), Wien. Edited by Friedrich Schlegel. Chief contributors: August von Steigentesch, M. Claudius, Friedrich Müller, A. W. Schlegel, Caroline Fouqué, H. W. von Gerstenberg, Ernst Platner.

Salina (1812, 1816), Halle. Edited by A. G. Eberhard, A. Lafontaine, et al. Chief contributors: the editors.

Die Musen (1812–1814), Berlin. Edited by Fouqué and Wilhelm Neumann. Chief contributors: F. S. von Grunenthal, Fr. Rühs, the editors.

Winter-Monate (1814–1815), Leipzig. Edited, possibly, by G. J. Göschen. Chief contributors: obscure writers.

Die Harfe (1815–1819), Leipzig. Edited by Friedrich Kind. Chief contributors: Caroline Fouqué, Friedrich Kind, Fouqué, F. A. Schulze, Luise Brachmann, Streckfuss, Friedrich Kuhn.

Die Hesperiden (1816), Leipzig. Edited by Otto Heinrich, Graf von Loeben. Chief contributors: Helmina von Chézy, Von der Malsburg, Eichendorff, Schenkendorf, J. Kerner.

Für müßige Stunden (1816–1821), Jena. Edited by Fouqué. Chief contributors: Caroline Fouqué, J. C. Hohnbaum, C. Hohnbaum, C. W. Justi, A. Lafontaine, G. Reinbeck, Freimund Reimar, Fr. Sickler, K. E. Schmid.

Wünschelruthe (1818), Göttingen. Edited by H. Straube and J. P. von Hornthal. Chief contributors: Loeben, F. W. Carove, W. Grimm, Arnim, Wilhelm Müller.

Die Morgenröthe (1819, 1821), Elberfeld. Edited by August Gebauer. Chief contributors: Luise Brachmann, Helmina von Chézy, Fouqué, Caroline Fouqué, Franz Horn, Loeben, Fanny Tarnow.

Concordia (1820–1823), Wien. Edited by Friedrich Schlegel. Chief contributors: Franz Baader, Adam Müller, Z. Werner, Bucholtz.

Die Muse (1821–1822), Leipzig. Edited by Friedrich Kind. Chief contributors: Arthur von Nordstern, Eduard Gehe, Von Lichtenstein.

Orpheus (1824–1825), Nürnberg. Edited by Carl Weichselbaumer. Chief contributors: Eduard Schenk, W. von Schütz, L. Auerbacher, Max von Freiberg.

Berlinische Blätter für deutsche Frauen (1829–1830), Berlin. Edited by Fouqué. Chief contributors: Arnim, Fr. Kind, Ludwig Robert, Karl von Holtei, Heinrich Schmidt.

SECTION VIII

FOLLOWERS OF THE BERLIN-JENA GROUP

The literary founders of the Berlin-Jena Romantic School, which lasted as a "school" only from 1798 to 1801, or 1804, were Tieck, Wackenroder, Novalis and the Schlegels. The other and less important founders were Friedrich Ernst Daniel Schleiermacher (1768-1834), the preacher and the author of "Vertraute Briefe über Lucinde" (1800), "Monologen" (1800), "Reden über die Religion" (1799) — he made a profound impression on his contemporaries by insisting that religion is not solely a matter of morality and metaphysics but of the soul, a finding of the infinite within us; Caroline Michaelis Böhmer Schlegel Schelling (1763-1809), who influenced without writing; Veronika (Brendel) Dorothea Mendelssohn Veit Schlegel (1763-1839), the mother of the painter, Philipp Veit, and the author of the fragmentary novel "Florentin" (1801); Friedrich Wilhelm Joseph Schelling (1775-1854), the nature philosopher, who is discussed in Section X; Henrik Steffens (1773-1845), the Scandinavian, in a sense the understudy of Schelling, and the author of "Was ich erlebte" (1844); Lorenz Okenfuss (Oken) (1779-1851), the brilliant transcendentalist and naturalist, the scientist who stood midway between Fichte and Schelling, the author of "Lehrbuch der Naturphilosophie" (1811) and "Lehrbuch der Naturgeschichte" (1827); Adam Karl

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August Eschenmayer (1768–1852), the distinguished physician, who agreed with Schelling except as to our knowledge of the absolute, a believer in animal magnetism, the author of "Religionsphilosophie" (1814); August Ferdinand Bernhardt (1770–1820), Tieck's friend; Sophie Tieck (1775–1833), Tieck's sister and the wife of A. F. Bernhardt; Johann Wilhelm Ritter (1776–1810), the physicist; August Ludwig Hülsen (1765–1810), who wrote, among other things, an article for the *Athenäum* entitled *Über die natürliche Gleichheit der Menschen*.

Aside from these founders of the old school there were a number of distinguished men and women who had an enormous influence on the movement and were in turn influenced by it without ever becoming an integral part of it. Of these the most important were Friedrich Wilhelm Christian Karl Ferdinand von Humboldt (1767–1835), linguist, statesman, minister of education, public-spirited citizen, author of "Über die Kawisprache auf der Insel Jawa" (1840), the introduction to which, on the difference in the construction of language and its influence on the intellectual development of the human race, has been published separately; Friedrich Wilhelm Heinrich Alexander von Humboldt (1769–1859), younger and more famous than his brother, the greatest natural scientist of all times, a man of tremendous intellect, the author of "Kosmos" (1858); Abraham Gottlob Werner (1750–1817), the founder of scientific geology, the propounder of the Neptunian theory, the teacher of Novalis at Freiberg, the author of "Neue Theorie über die Entstehung der Gänge" (1791); Friedrich von Gentz (1764–1832), a publicist of repute, a man of brilliant if dissipated talents, a man who advised kings and

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always won the favor of royalty, the author of "Fragmente aus der neuesten Geschichte des politischen Gleichgewichts" (1804) and "Maria Stuart"; Johann Friedrich Reichardt (1752-1814), one of the most interesting men of his time, a musician of some importance, a man who did much to bring the Romanticists together by frequent entertainments in a social way, now known only by his musical compositions; Karl Wilhelm Ferdinand Solger (1780-1819), the æsthetician of the movement, the author of "Vorlesungen über die Ästhetik" (1811) and "Erwin" (1815).

And of the women, there were Dorothea Tieck (1799-1841), Tieck's gifted daughter, who did much of the translation that has been published under his name; Henriette Herz (1764-1847), the friend of Schleiermacher and Börne, the woman who presided over one of the most brilliant salons of Berlin in the days of Romanticism; Rahel Antonie Friederike Robert Levin von Ense, the gifted wife of Varnhagen von Ense, in some ways the original woman suffragist, a woman who lived Romanticism.

SECTION IX

FOLLOWERS OF THE HEIDELBERG GROUP

That the Romantic movement in Germany was vastly more than a literary affair is better shown by the long list of distinguished names associated more or less directly with the Heidelberg group and the side lights than by those connected with the Berlin-Jena group. Of these the most important were Jakob Ludwig Karl Grimm (1785-1863), philologist, mythologist, disciple of Savigny, founder of scientific Germanic philology, author of Grimm's law pertaining to the relative correspondence of consonants; he wrote "Über den altdeutschen Meistergesang" (1811), "Deutsche Grammatik" (1822), still the fundamental work in Germanic philology, "Deutsche Mythologie" (1835), "Geschichte der deutschen Sprache" (1848), and began the famous "Grimms Wörterbuch" in 1854, a work which he thought could be finished during his lifetime, but which is still unfinished; Karl Wilhelm Grimm (1786-1859), the less distinguished but more poetic brother, author of "Altdänische Heldenlieder" (1813), "Deutsche Helden-sage" (1829); the Grimms also collected, edited and published the famous "Kinder- und Hausmärchen" (1812-15), next to "Des Knaben Wunderhorn" one of the most important achievements of German Romanticism; Johann Joseph von Görres (1776-1848), professor at Heidelberg, first to lecture in Germany on Asiatic languages, coeditor

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of "Tröst Einsamkeit," the man whom Napoleon called *la cinquième puissance* because of his political power, the father of Guido Görres, a staunch Catholic, publisher of the "Teutsche Volksbücher" (1807), supporter in his youth of French revolutionary principles, editor of the *Rheinischer Merkur* (1814-16), author of "Christliche Mystik" (1836-42) and "Athanasius" (1837); Georg Friedrich Creuzer (1771-1858), philologist, archæologist, for nearly forty-five years professor of philology and ancient history at Heidelberg, founder of the philological seminary at Heidelberg (1807), author of "Symbolik und Mythologie der alten Völker, besonders der Griechen" (1812), a work that was attacked by J. H. Voss in his "Antisymbolik"; Gotthilf Heinrich Schubert (1780-1860), naturalist and mystic, pupil of A. G. Werner, author of "Ansichten von der Nachtseite der Naturwissenschaften" (1808), "Symbolik des Traumes" (1814), "Geschichte der Seele" (1830); Karl Konrad Friedrich Wilhelm Lachmann (1793-1851), philologist, critic, expanded the works of the Grimms, disinterred Germany's old literature, translated Shakespeare's sonnets (1820), "Macbeth" (1829), author of "Ursprüngliche Gestalt des Gedichts der Nibelunge Not" (1816); Adam Heinrich Müller (1779-1829), publicist, Protestant turned Catholic (1805), defended as did Gentz the policies of Metternich, associated with Kleist in Dresden, student of political economy; Franz Xaver von Baader (1765-1841), philosopher, theologian, pupil of A. G. Werner, scholastic mystic, acquainted with F. H. Jacobi, studied by Schelling, influenced by Jakob Boehme, Eckhart, Saint-Martin, one of the greatest speculative theologians of modern Catholicism; Karl August Varnhagen

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von Ense (1785–1858), prose writer, soldier, diplomat, author of "Goethe in den Zeugnissen der Mitlebenden" (1824), "Tagebücher"; Sulpiz Boisserée (1783–1854), the greater of the two brothers, architect and archæologist, made a famous collection of Old German art now to be found at München and Nürnberg, head, with his brother, of what might be called the Köln Romantic School; Melchior Boisserée (1786–1851), assisted his brother in collecting Old German art and discovered the method of painting on glass with a single pencil; Franz Anton Mesmer (1733–1815), physician, originator of the theory of mesmerism or animal magnetism, author of "Sendschreiben an einen auswärtigen Arzt über die Magnetkur" (1775); Friedrich Karl von Savigny (1779–1861), student of Roman law, founder of modern historical jurisprudence, author of "Geschichte des römischen Rechts im Mittelalter" (1815); Karl Gustav Carus (1789–1869), physiologist, psychologist, first to lecture on comparative anatomy, in sympathy with the teachings of Schelling, author of "Lebenserinnerungen und Denkwürdigkeiten"; Clemens Wenzel Lothar Metternich-Winneburg (1773–1859), Austrian statesman, diplomatist, one of the smoothest men of his day, the moral, civic, political dictator of Germany and Austria from 1815 to 1848, the man who checked the progress of united Germany by years, wrote eight volumes of memoirs; Barthold Georg Niebuhr (1776–1831), a Dane, professor of Roman history at Berlin, the man who first favored the method of supplying missing links in documentary evidence by taking material from ballad literature, author of "Lebensnachrichten" (1838); Friedrich Ludwig Georg von Raumer

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(1781–1873), teacher and statesman, author of "Geschichte der Hohenstaufen und ihrer Zeit" (1825), "Die Vereinigten Staaten von Nordamerika" (1845); Friedrich Wilhelm Carové (1789–1852), philosopher, publicist, one of the founders of the *Burschenschaft*, author of tracts on religious subjects from the Catholic point of view; Otto Heinrich, Graf von Loeben (1786–1825), visionary, author of "Blätter aus dem Reisebüchlein eines andächtigen Pilgers" (1808) and many briefer works; Raimund Pissin's "Otto Heinrich, Graf von Loeben (Isidorus Orientalis). Sein Leben und seine Werke," Berlin, 1905, 325 pp., is an excellent treatise; though an unpretentious poet, Loeben was a journalist of importance and his relation to Romanticism was intimate and influential; Caroline von Günderode (1780–1806), took her own life in 1806 because of an unhappy love affair with G. F. Creuzer, wrote, under the pseudonym Tian, "Gedichte und Phantasien" (1804), "Poetische Fragmente" (1805).

SECTION X

THE PHILOSOPHERS

There is no doubt but that the nineteenth century began philosophically. It is equally certain that during the entire period of systematic Romanticism philosophy was, in a double sense, in the air. When Bulwer-Lytton referred to the German people as a nation of thinkers, he unquestionably had this period in mind. Modern philosophy, whether we date it from Descartes (1596-1650) or Spinoza (1632-1677), is fundamentally nature philosophy. That is to say, modern philosophy has attempted a mathematical explanation of the external world ; it has asked a great number of questions about the interrelations of men and animals and plants. Each philosopher has answered the questions as he saw the light, and each has seen the light reflected at a different angle. And finally, it is certain that Kant was the controlling figure in modern philosophy at the beginning of the century as he was at the close, and Kant was unromantic.

There are consequently a number of reasons why it is fatally easy for the master of Romanticism to impress his disciples too strongly with the importance of contemporaneous philosophy. In the first place, with a few exceptions — Novalis, Fr. Schlegel, Kleist, Hölderlin — the main poets of Romanticism were not nearly so philosophically inclined and trained as we are at first blush apt to believe. Brentano

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left the room when anyone began to discuss "adversity's sweet milk, philosophy." Heine, though he wrote a sort of book on Romantic philosophy, and Hoffmann sought neither long nor successfully after the unattainable stone. Tieck, der König der Romantik, to quote Hebbel, had assimilated and unconsciously formulated his romantic-philosophic view of nature before he knew Schelling. Arnim and Chamisso, to judge from their poetic commitments, looked, with Goldsmith, on philosophy as a "good horse in the stable, but an arrant jade on a journey." There is no systematic philosophy in the poems of Eichendorff or Wilhelm Müller or Mörike. "Undine," "Taugenichts," "Schlemihl," all the purple patches of Romanticism are unphilosophic. The theory of Romanticism was more or less tinged with philosophy, the practice was devoid of it.

And again, German philosophy is exceedingly difficult. The student of literature who can read and grasp Kant's transcendental idealism, or Fichte's science of knowledge, or Hegel's phenomenology of intellect, is already such a master of discussion that he should change his major subject from letters to metaphysics. If there is any one place where students of literature can be strongly advised to read about the subject rather than the subject itself, it is in connection with German philosophy. He will get more out of Höfding than he will out of Hegel.

And finally, without being paradoxical while seeming so, that is a wise man, who, in his study of German Romanticism, can fly into the face of the relativity of all things and determine with race-track accuracy just where philosophy stops and literature begins, or the other way around. What is philosophy anyhow? Is it anything more than unartistic,

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unfinished "literature"? Is it anything more than a visualization and reflection of life with the "faithful" and "artistic" elements left out? The line between Romantic poetry and Romantic philosophy is an imaginary one, determined by taste and intellectual temperament, — some people look upon *Weltanschauung* as *Philosophie*, though there is a wide difference, — varying with different individuals and different in succeeding decades. And where the student, after time-consuming search, finds a similarity between the effusions of the wise and those of the fanciful, he will do better to assimilate the latter than to annotate and correlate the former. He will do best to follow with cautious hesitation and mental reservation the lead of Landor's "Dying Old Philosopher," who departed from this life with these words :

"I strove with none, for none was worth my strife;
Nature I loved; and, next to Nature, Art.
I warmed both hands against the fire of life;
It sinks, and I am ready to depart."

The following are the Romantic philosophers, arranged in order of birth. The list embraces a century of philosophy, starting with Kant, who was not Romantic, and closing with Strauss, who belonged to a new age.

Immanuel Kant (1724–1804), Germany's first great, and greatest, philosopher, was the Emperor of the Romantic movement. His most active and immediate opponents were Hamann, Herder, F. H. Jacobi and S. Maimon. It was he who first gave dignity to the term "philosopher." Six large influences converged in Kant's day: (1) Pietism, (2) Sentimentalism, (3) empirical psychology of Locke,

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(4) Rationalism of Leibnitz-Wolff, (5) Newton's rigorism, (6) Romantic subjectivity and intuition. From Kant on, even before, German philosophy has been scholastic, mystic, cosmic. In his two main "Critiques," Kant tried (1781) to establish the province of certain human knowledge, and to prove (1788) that the ideas of God, human liberty and immortality are postulates of practical reason. He is best known for his formulation of the "categorical imperative." One of his best known remarks is : *Zwei Dinge erfüllen das Gemüt mit immer neuer und zunehmender Bewunderung und Ehrfurcht: Der bestirnte Himmel über mir und das moralische Gesetz in mir.* Herder said of Kant : *Keine Kabale, keine Sekte, kein Vorurteil, kein Namenssehnsucht hatte je für ihn den mindesten Reiz gegen die Erweiterung und Aufhellung der Wahrheit.* His influence was greatest on Schiller and Kleist.

Johann Gottlieb Fichte (1762-1814) was the moralist of the movement. Influenced, it might be said, personally by Lessing, Rousseau, Pestalozzi, the Romantic writers and his wife, Johanna Rahn, he derived his philosophical stimulus from Spinoza and Kant. His philosophy has been described as "Spinoza in terms of Kant." That he made the *ego* the centre of all was pleasing to the Romantic writers ; that he barred nature from his system was equally displeasing to them, Hölderlin, in "Empedokles," even going so far as to make defection from nature a tragic theme. Fichte's call to duty, his statement that there can be no reality independent of us, that the morally free *ego* is the central principle of life, appealed not only to the mystic but also to the humanitarian side of the German people of that time. It encouraged them to be told that their environment was only apparently an independent

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existence beyond their control, that it was not static, that they could rethink it and make it dynamic.

Friedrich Ernst Daniel Schleiermacher (1768–1834) was the preacher of the movement and not a systematic philosopher at all. His influence was greatest on Fr. Schlegel. He attacked most effectively the Rationalism that had supplanted religion, and pointed out that religion was not a matter of precept, morality, law, intellectuality, command, but a seeing, feeling and perceiving of the infinite in one's soul. Aside from his translation of Plato, Germany owes him much for what he did to inspire the people after Prussia's collapse; the religious awakening at the beginning of the nineteenth century goes back to his preaching, and Protestant theology rests on his teaching.

Georg Wilhelm Friedrich Hegel (1770–1831) was the systematizer of the movement. His erudition, his interpretation of facts, the at least apparent orthodoxy of his philosophy, and his application of Kant's doctrine to evolution make him the representative of Kant to-day. He really comes after Schelling, uniting, as he did, Fichte's subjective idealism with Schelling's objective idealism and forming a system of absolute idealism. One of the most fruitful thinkers that ever lived, he tried to explain, in a comprehensive philosophic system, the interrelation and irreparable continuity of the entire world in all of its phenomena, religion, art and politics included, by declaring all of these phenomena to be nothing more nor less than the revelations of one absolute spirit. He was not exactly a Romantic philosopher, and yet his energetic opposition to superficial Rationalism, the inspiration he drew from religion, and the poetic, mystic strain in his very intellectual

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make-up — all these are Romantic. He influenced Hölderlin, and Goethe bowed before him. He made consistent use of the theory of thesis, antithesis, synthesis. His philosophy was neither Mysticism nor Realism, but Idealism.

Friedrich Wilhelm Schelling (1775–1854) was the mystic nature-philosopher, *the* philosopher of the movement. With Fichte and Hegel he forms the inseparable triumvirate. Schelling was a sort of very modern Spinoza, and, somewhat like Kant, he believed all nature to be dynamic, matter lowest, then vegetable higher, animal highest; at least nothing is dead. His theory that neither Mind nor Nature is absolute, but that the former is invisible nature and the latter visible mind, found many poetizations by the Romantic writers. He came at an opportune time, just when vitalism was taking the place of mathematics, when Spinoza was supplanting Galileo. Schelling stated in philosophy what Goethe stated in poetry. He was also a poet of some merit, though he did not write, as was believed until quite recently, that peculiar novel "Nachwachen. Von Bonaventura," this having been written by F. G. Wetzel (1779–1819), a friend of G. H. Schubert and his circle of Romantic occultists. His two best known works are "Die letzten Worte des Pfarrers zu Drottning auf Seeland" (1802), the theme of which he owed to his friend and understudy, Steffens, and "Epikurische Glaubensbekenntnis Heinz Widerporstens," in doggerel, after the manner of Hans Sachs and Goethe. It shows, among other things, the poet-philosopher's attitude toward nature.

Jakob Friedrich Fries (1773–1843) was the psychologist of the movement, Johann Friedrich Herbart (1776–1841) its realist. The influences on Herbart were Kant and

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Leibnitz and negatively the Idealists. He claimed to have disclosed the psychological grounds of the Kantian doctrine. Arthur Schopenhauer (1788–1860) was its intuitionist. While Herbart was a Realist, Schopenhauer was a Mystic, yet both their theories had the same source. Schopenhauer was to Idealism what Mephistopheles was to Faust—he turned Romanticism into pessimism. A number of his shorter essays, by reason of their attractive style and even more attractive contents, can be classed as real literature. Friedrich Eduard Beneke (1798–1854) was its empiricist, Ludwig Andreas Feuerbach (1804–1872) its religionist. Feuerbach was more radical than Strauss, since he was a philosopher, not simply a theologian. He brought anthropology into theology, asserting that the essential nature of all gods is human nature—they are simply the projection of the best in us. God did not create man after His own image, but man made God after *his* own image. And David Friedrich Strauss (1808–1874) was the theologian of the movement. His book on the life of Christ called forth a controversy such as a nation witnesses only at long intervals.

These are the eleven main philosophers of German Romanticism. Of these, Fichte and Schelling and Hegel are by all odds the most important. In the study of literature, one should remember Fr. Rückert's lines from "Die Weisheit des Brahmanen":

Du denkst, was du denkst, das müsse drum so sein ;
Doch denke : Denkst du denn auf der Welt allein ?
Viel andre denken auch, viel andres denken sie,
Doch anders wird das Sein durch anders Denken nie.
Es läßt sich so und so von unserm Denken fassen,
Bleibt was es ist, und sieht dem Spiele zu gelassen.

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GENERAL TREATISES

The Spirit of Modern Philosophy. By Josiah Royce, Boston and New York, 1892. 519 pp. Read especially chapter vi, "The Romantic School of Philosophy," pages 164 to 189. Possibly the very best place to get a succinct idea of the subject.

A History of Modern Philosophy. By Harald Höffding, London, 1900. Volume II, 600 pp. Translated by B. E. Meyer. Read especially Book VIII, "The Philosophy of Romanticism," pages 139 to 289.

History of Modern Philosophy. By Richard Falckenberg, New York, 1897 (2d edition). 655 pp. Translated by A. C. Armstrong. Read especially chapters x to xiv, pages 419 to 547.

A History of Philosophy. By Wilhelm Windelband, New York, 1898. 659 pp. Translated by James H. Tufts. Read especially Part VI, pages 529 to 622.

The Persistent Problems of Philosophy. By Mary Whiton Calkins, New York, 1908 (2d edition), 575 pp. Read especially chapters ix and x, pages 307 to 394.

A Beginners' History of Philosophy. By Herbert Ernest Cushman, Boston, 1911. Volume II, 377 pp. Read especially chapters xi and xii, pages 278 to 351.

Die Philosophie im deutschen Geistesleben des 19. Jahrhunderts. By Wilhelm Windelband, Tübingen, 1909. 120 pp.

READING LIST

Kant

- 1766. Träume eines Geistersehers, erläutert durch Träume der Metaphysik, 49 pp.
- 1781. Kritik der reinen Vernunft, 252 pp.
- 1788. Kritik der praktischen Vernunft, 163 pp.
- 1790. Kritik der Urteilskraft, 322 pp.

Fichte

- 1792. Versuch einer Kritik aller Offenbarung, 182 pp.
- 1794. Einige Vorlesungen über die Bestimmung des Gelehrten, 338 pp.
- 1794. Grundlage der gesamten Wissenschaftslehre, 108 pp.
- 1800. Die Bestimmung des Menschen, 338 pp.
- 1801. Friedrich Nicolais Leben und sonderbare Meinungen, 130 pp. (Not philosophy, but valuable.)
- 1806. Die Grundzüge des gegenwärtigen Zeitalters, 563 pp.
- 1808. Reden an die deutsche Nation, 268 pp. Edited with introduction by Rudolf Eucken, 1909.

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Schleiermacher

- 1799. *Über die Religion; Neben an die Gebildeten unter ihren Verächtern*, 228 pp.
- 1800. *Monologen*, 100 pp.
- 1800. *Vertraute Briefe über die Lucinde*, 128 pp.

Hegel

- 1807. *Phänomenologie des Geistes*, 823 pp.
- 1812. *Wissenschaft der Logik*, 1030 pp.

Schelling

- 1799. *Erster Entwurf eines Systems der Naturphilosophie*, 269 pp.
- 1800. *System des transcendentalen Idealismus*, 308 pp.

Fries

- 1807. *Fichtes und Schellings neueste Lehren von Gott und der Welt*, 80 pp.
- 1811. *System der Logik*, 596 pp.
- 1813. *Entwurf des Systems der theoretischen Physik*, 138 pp.

Herbart

- 1808. *Allgemeine praktische Philosophie*, 430 pp.

Schopenhauer

- 1819. *Die Welt als Wille und Vorstellung*, 487 pp.

Beneke

- 1832. *Rant und die philosophische Aufgabe unserer Zeit*, 104 pp.
- 1853. *Lehrbuch der pragmatischen Psychologie*, 180 pp.

Feuerbach

- 1841. *Das Wesen des Christentums*, 425 pp.

Strauss

- 1835. *Das Leben Jesu*, 633 pp.

SECTION XI

THE MUSICIANS

The services of Romanticism have proved greater than its creations; it was more suggestive than productive. Its immediate harvest was, in proportion to the labor expended, not large, but amply large for fertile seed. Others have reaped where the Romanticists sowed. From the aftermath there sprang a new conception and appreciation not simply of religion and of nature and of patriotism, but also of music. The new musicians were born after the poets — just as the Italian *sonata* came after the *sonetto*. There were, of course, German musicians that preceded those whom we call the Romanticists, just as there were poets that preceded Tieck and Novalis and their congenial brothers in Apollo. There was, for example, Johann Rudolf Zumsteeg (1760–1802), Schiller's fellow-student at Stuttgart, who wrote such *Singspiele* as "Die Geisterinsel" and who set to music the songs and ballads of Goethe and Schiller, and Bürger's "Lenore," thus anticipating Schubert and Löwe. There was Mozart (1756–1791), who bears somewhat the same relation to Romantic music that Wieland bears to Romantic literature. And there was Beethoven (1770–1827), the Goethe of music, beginning the new century with his first symphony. But to reckon these and others of their time among the Romantic composers would be to disregard conventional and convenient

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limits and to set awry all conception of Romantic solidarity. They indubitably inspired some of the statements of the Romanticists about music, but the really Romantic composers were to come later.

There was a musical leaning and approach, however, long before the composers began to write music — the most Romantic of all the arts. Jean Paul tried to explain the essence of Romanticism from music by saying: *Es [das Wesen] ist noch ähnlicher als ein Gleichniß, wenn man das Romantische das wogende Aussummen einer Saite oder Glocke nennt, in welchem die Tonwoge wie in immer ferneren Weiten verschwimmt und endlich sich verliert in uns selber und, obwohl außen schon still, noch innen lautet.* In his comedy "Die verkehrte Welt," Tieck tried to compose a symphony in words. Friedrich Schlegel said: *Durch alle Töne tönet im bunten Erdentraume ein leiser Ton, gezogen für den, der heimlich lauscht.* Friedrich Schlegel and others spoke of architecture as frozen music, to Novalis all science was based on rhythm, Eichendorff spoke of the song that slumbers in all things and only needs to be awakened, and E. T. A. Hoffmann's commitments on music are so numerous as to forbid choice.

And then came the Romantic composers. To point out the essential differences between their musical technique and that of their predecessors, between that of J. S. Bach and that of Schubert, for example, is in no wise either the purpose or the duty of this section of the outline, though there were differences, all of which are carefully and fully attended to in the appended bibliography. And the Romantic men of letters as composers, or the Romantic composers as men of letters, can be dismissed in a single sentence :

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E. T. A. Hoffmann composed a good deal of music, and Weber and Schumann wrote some "literature." But all the musicians drew first and foremost on the literature of Romanticism for thematic suggestion and inspiration. And in so doing they did two things that make them stand apart from those who had gone before : Weber and others established the German *Oper*, Schubert and others established the German *Lied*, a twofold accomplishment that constitutes one of the brightest chapters in the history of Romanticism, a twofold achievement that makes the complete disappearance of Romanticism an impossibility and an inconceivability. Romantic poetry will survive so long as men and the children of men continue to sing and to love song. And men will forsake song only when verse has lost its rhythm, the sea its tide, and the spheres their harmony.

Convention and tradition, safe guides in this matter, have set aside twelve men as the Romantic composers. Of these, Kreutzer, Spohr, Silcher, Marschner, Nicolai and Lortzing are the less important half, though no lover of music would like to be without them. Weber, Löwe, Schubert, Schumann, Mendelssohn and Franz are the more important half ; no lover of music could be without them. Richard Wagner is not included. To include him would be like trying to include Grillparzer among the Romantic men of letters. For this each was too great, each went too nearly his own way, each reminds one too much of Classicism. Yet Wagner had many things in common with the Romanticists. His themes, with the single exception of "*Rienzi*," reëcho the Middle Ages. His connection with the Schlegels, Novalis, Tieck and

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Hoffmann needs no accentuation. His moods of exaltation, during which he created, and his moods of depression, during which he could do nothing, remind one of Tieck, indeed of any Romanticist. But he was not a Romanticist — if for no other reason, because he lived for the future ; there was no attempt at the revivification of a Golden Age about either him or his works. He lacked irony too, just as he was no friend of vague speculation, or diffusive digression, or formless architecture. Even in his "Tannhäuser" there is something rigidly clear that does not resemble Novalis' "Ofterdingen," just as there is something logically concise in his "Parsifal" that bears but little similarity to Wolfram's epic breadth and opaque wording. One thing, however, should not be forgotten : Wagner was the product, the result of German Romanticism.

And of the Romantic composers again, Spohr, Marschner, Nicolai, Weber and Lortzing are well known for their dramatic compositions, the others for their lyric ones. Silcher, except for his popularization of Heine's "Lorelei," is of subordinate merit. The lyric compositions are of greatest importance in the literary study of Romanticism, not only because so much more was done along this line but also because of its eminent superiority. Just as a drama is written for the stage, so is a real lyric written for the lyre, in a sense the first of all musical instruments. Schubert alone set to music about six hundred different songs written by eighty-five different poets. Löwe was the master of the ballad. Weber composed about one hundred songs; Marschner, though we think of him primarily in connection with the opera, about three hundred; Schumann,

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one hundred and thirty-eight in the year 1840 alone; Spohr, about one hundred and fifty all told. Such figures show that the student of Romanticism has not finished his task, has not enjoyed his opportunity, until he has heard the poets' words in their proper setting and with their intended accompaniment. Some of the songs and operas of Romantic origin follow; the list is intended only as a series of samples; there would be no point in attempting to make it complete; it contains, however, the best known. But no such outline would be piously written which made no mention of E. T. A. Hoffmann's opera "Undine," based on Fouqué's story of like name. Its present relegation to the shelves of the antiquarian forbids, unfortunately, its inclusion in the appended list.

BIBLIOGRAPHY

The History of Music. By Waldo Selden Pratt, New York, 1911 (fourth edition). 683 pages. Read pages 411 to 598. An excellent work, containing brief biographical sketches of the many composers, directors and performers, an account of the mechanical development of musical instruments, a discussion of the various musical forms, and an analysis of the various musical tendencies from the earliest times to the present.

The Study of the History of Music. By Edward Dickinson, New York, 1906. 409 pages. Read pages 185 to 242.

Pronouncing Dictionary of Musical Terms. By H. A. Clarke, Philadelphia, 1896. 122 pages. A good manual for the lay student. Contains descriptive analyses of all musical terms as well as brief data of practically all musicians. Very cheap.

The Oxford Book of German Verse. Edited by H. G. Fiedler with a perfunctory introduction by Gerhart Hauptmann, Oxford, 1911. 596 pages. Contains 536 poems and gives the names of the most important composers in all cases. Ninety-four composers are listed, aside from folk melodies.

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The Romantic Composers. By Daniel Gregory Mason, New York, 1906. 353 pp.

From Grieg to Brahms. By Daniel Gregory Mason, New York, 1903. 225 pp. For the average student unacquainted with German these three books are excellent. They are written in a racy style, contain sympathetic accounts of the various composers, good essays on music in general and how to appreciate it. They do not, however, go very far into the literary themes on which the musicians drew.

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Makers of Music. By R. Farquharson Sharp, New York, 1901. 237 pages. Discusses nineteen composers, from J. S. Bach to Brahms, and gives brief chronological summaries of their compositions.

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Geschichte der Musik seit Beethoven (1800-1900). By Hugo Riemann, Berlin, 1901. 816 pages. Read pages 106 to 356. A depressingly thorough book.

Das Opernbuch. By Karl Storck, Stuttgart, 1913. 436 pp.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland, New York, 1910. There are 5 volumes, each consisting of about 800 pages; the set is arranged in alphabetical order and is therefore the standard reference work.

The Oxford History of Music. Volume VI, "The Romantic Period," edited by Edward Dannreuther and W. H. Hadow, Oxford, 1905. 374 pages. Exceedingly valuable for the Romantic period, for the special student.

The History of German Song. By Louis C. Elson, Boston, 1903. 288 pp.

Zur Metaphysik der Musik. By Arthur Schopenhauer. Pages 511-523 in the third volume of Schopenhauer's "Sämmtliche Werke," Leipzig, 1877 (second edition).

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ROMANTIC THEMES COMPOSED

(Composers arranged chronologically)

Konradin Kreutzer (1780-1849)

Das Nachtlager in Granada, romantic opera in 2 acts, after Friedrich Kind's drama of like name, libretto by K. Freiherr von Braun.

Incidental music to Raimund's "Der Verschwender."

Set to music Uhland's *Die Kapelle*; *Schäfers Sonntagslied*; *Das Schloß am Meer*; *Der Schmied*; *Morgenlied*; *Einfuhr*; *Heimkehr*; *Frühlingsahnung*; *Frühlingsfeier*; *Des Knaben Verglied*; *Freie Kunst*; *Des Sängers Fluch*.

Ludwig Spohr (1784-1859)

Jeffonda, romantic opera in 3 acts, after the novel "The Widow of Malabar," libretto by Eduard Gehe.

Karl Maria von Weber (1786-1826)

Der Freischütz, romantic opera in 3 acts, libretto by Friedrich Kind. Ganz deutsch und im besten Sinne des Wortes romantisch.

Euryanthe, romantic opera in 3 acts, libretto by Helmina von Chézy.

Oberon, romantic opera in 3 acts, German libretto by Theodor Hell (Theodor Winkler).

Incidental music to Pius Alexander Wolff's "Preciosa."

Set to music Theodor Körner's *Wir liegen jetzt im Gotteshaus*; *Vater, ich rufe dich*; *Die Wunde brennt*. Composed also music for songs by Tieck, Herder, Bürger and Voss.

Friedrich Silcher (1789-1860)

Set to music Dach's *Ännchen von Tharau*; folk song, *Morgen muß ich fort von hier*; Chamisso's *Der Soldat*; Heine's *Lorelei*; Mörike's *Die Soldatenbraut*; Reinick's *Bohin mit der Freud'*.

Heinrich Marschner (1795-1861)

Hans Heiling, romantic opera in 3 acts, with a prelude, libretto by Ph. Ed. Devrient.

Der Vampir, romantic opera in 2 acts, libretto by W. A. Wohlbrück.

Der Templer und die Jüdin, romantic opera in 3 acts, after Scott's "Ivanhoe," libretto by W. A. Wohlbrück.

Composed music for songs by Goethe, Heine, Eichendorff, Lenau, Bodenstedt, Geibel, Fallersleben, Uhland, W. Müller.

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Karl Löwe (1796–1869)

Set to music:

Goethe's *Meine Ruh ist hin; Wandrers Nachtlied; Der Fischer; Gesang der Geister über den Wassern; Erbkönig; Der Sänger; Der Schatzgräber; Der Zauberlehrling; Lied des Türmers; Sprüche* (24); *Der getreue Eckart.*

Herder's *Erbkönigs Tochter; Eduard.*

Rückert's *Kleiner Haushalt; Süßes Begräbnis; Sinkende Jamben; Des fremden Kindes heil'ger Christ; O süße Mutter.*

Uhland's *Goldschmieds Tochterlein; Harald; Graf Eberstein.*

Freiligrath's *Der Mohrenfürst; Die Mohrenfürstin; Der Blumen-Rache; Prinz Eugen, der edle Ritter.*

Strachwitz's *Der gefangene Admiral.*

Platen's *Der Pilgrim vor St. Just.*

A. Grün's *Die Leiche zu St. Just; Die Reigerbeize.*

Schiller's *Der Graf von Habsburg.*

Uhland's *Der Wirtin Tochterlein.*

Zedlitz's *Die nächtliche Heerschau.*

Heine's *Herz, mein Herz, sei nicht bekommen; Der Aëra; Die Lotosblume; Du schönes Fischermädchen.*

(Kopisch's *Der Röß; Die Heinzelmännchen.*)

(Fontane's *Archibald Douglass.*)

Franz Schubert (1797–1828)

Set to music (a selection):

Goethe's *Erbkönig; Meine Ruh ist hin; Schäfers Klage-lied; Meeresstille; Heidenröslein; Wandrers Nachtlied; Willkommen und Abschied; Der König in Thule; Freudvoll und leidvoll; Jägers Abendlied; Raslose Liebe; An den Mond; Der Fischer; Gesang der Geister über den Wassern; Grenzen der Menschheit; Der Sänger; Mignons Lieber* (2); *Lied des Harfners; Nähe des Geliebten; Der Schatzgräber.*

Schiller's *An die Freude; Das Mädchen aus der Fremde; Hoffnung; Die Erwartung; Sehnsucht; Der Pilgrim.*

A. W. Schlegel's *Abendlied für die Entfernte; Lebensmelodien; Die gefangenen Sänger.*

Fr. Schlegel's *Der Schmetterling; Der Wanderer; Abendröthe; Die Rose; Walbesnacht; Die Berge; Der Schiffer.*

Fouqué's *Der Schäfer und der Reiter; Gebet.*

Fr. Kind's *Hänflings Liebeswerbung.*

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Platen's *Die Liebe hat gelogen*.

Th. Körner's *Das war ich; Gebet während der Schlacht*.

L. Rellstab's *Auf dem Strom*.

E. Schulze's *Ewige Liebe; Im Walde*.

F. L. Stolberg's *Auf dem Wasser zu singen*.

C. Pichler's *Der Unglückliche*.

Rückert's *Daß sie hier gewesen; Greisengesang; Du bist die Ruh*.

Heine's *Du schönes Fischermädchen; Das Meer erglänzte*.

W. Müller's *Wanderschaft; Wohin; Halt; Ungeduld; Mein; Die Post; Der Lindenbaum*.

Uhland's *Frühlingsglaube*.

Novalis' *Wenn alle untreu werden; Wenn ich ihn nur habe*.

Composed also music for a great many songs by poets of less renown: Pyrker, Collin, Craigher, Schöber, Leitner, Bauernfeld, Seidl, Mayerhofer, and for a few by the greatest of Austrian poets, Grillparzer.

Otto Nicolai (1810–1849)

Die lustigen Weiber zu Windsor, comic-fantastic opera in 3 acts, after Shakespeare's drama of like name, libretto by H. S. Mosenthal.

Robert Schumann (1810–1856)

Genoveva, romantic opera in 4 acts, after Hebbel's drama of like name more than after that of Maler Müller, Raupach or Tieck; libretto by Reinick, then revised by Schumann himself.

His *Phantasiestücke* and *Kreisleriana* are based on works by E. T. A. Hoffmann.

Set to music (a selection):

Heine's *Belfazar; Die Rose, die Lilie, die Taube, die Sonne; Ich groÙe nicht; Ein Jüngling liebt ein Mädchen; Du bist wie eine Blume; Es treibt mich hin; Ich wandelte unter den Bäumen; Schöne Wiege meiner Leiden; Mit Myrthen und Rosen; Die Lotosblume; Im wunderschönen Monat Mai; Aus meinen Thränen sprießen; Wenn ich in deine Augen seh'; Das ist ein Flöten und Geigen; Ich hab' im Traume geweinet; Mnächtlich im Traume; Die alten, bösen Lieder; Die beiden Grenadiere; Dein Angesicht; Wir saßen am Fischerhause; Aus alten Märchen winkt es*.

Eichendorff's *Dein Bildniß wunderfelig; Mondnacht; Schöne Freude; In der Fremde; Frühlingsnacht; Wehmut; Die Stille; Der frohe Wandersmann; Ich hör' die Bächlein rauschen; Der Einsiedler; Waldgespräch; Auf den Tod eines Kindes*.

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Karl Löwe (1796-1869)

Set to music:

Goethe's *Meine Ruh ist hin*; *Wandrer's Nachtlieb*; *Der Fischer*; *der Geister über den Wassern*; *Erlkönig*; *Der Sänger*; *Der gräber*; *Der Zauberlehrling*; *Lied des Türmers*; *Sprüche*; *Der getreue Eckart*.

Herder's *Erlkönig's Tochter*; *Eduard*.

Rückert's *Kleiner Haushalt*; *Süßes Begräbniß*; *Hinkende*; *Des fremden Kindes heil'ger Christ*; *O süße Mutter*.

Uhland's *Goldschmied's Tochterlein*; *Harald*; *Graf Eberst*; *Freiligrath's Der Mohrenfürst*; *Die Mohrenfürstin*; *Rache*; *Prinz Eugen, der edle Ritter*.

Strachwitz's *Der gefangene Admiral*.

Platen's *Der Pilgrim vor St. Just*.

A. Grün's *Die Leiche zu St. Just*; *Die Reigerbeize*.

Schiller's *Der Graf von Habsburg*.

Uhland's *Der Wirtin Tochterlein*.

Zedlitz's *Die nächtliche Heerschau*.

Heine's *Herz, mein Herz, sei nicht bekommen*; *Der blume*; *Du schönes Fischermädchen*.

(Kopisch's *Der Nöck*; *Die Heinkelmannchen*.)

(Fontane's *Archibald Douglas*.)

Franz Schubert (1797-1828)

Set to music (a selection):

Goethe's *Erlkönig*; *Meine Ruh ist hin*; *Schäfer*

stille; *Heidenröslein*; *Wandrer's Nachtlieb*; *Der Fischer*.

schieb; *Der König in Thule*; *Freudvoll und leidvoll*.

Abendlied; *Rastlose Liebe*; *An den Mond*; *Der frohe Wanders*.

Geister über den Wassern; *Grenzen der Menschheit*; *Der Fischer*.

Mignons Lieder (2); *Lied des Harfners*; *Der Fischer*; *Der Wanderer*.

Schatzgräber.

Schiller's *An die Freude*; *Das Mädchen am Brunnen*; *An die Götter*; *Fell's*.

Die Erwartung; *Sehnsucht*; *Die Erwartung*; *An die Götter*; *Fell's*.

A. W. Schlegel's *Abendlied*; *Der Fischer*; *Der Wanderer*.

gefangenen Sänger; *Der Fischer*; *Der Wanderer*.

Fr. Schlegel's *Der Schmetterling*; *Der Fischer*; *Der Wanderer*.

Rose; *Waldeinsamkeit*; *Der Fischer*; *Der Wanderer*.

Fouqué's *Der Fischer*; *Der Wanderer*; *Der Fischer*; *Der Wanderer*.

Fr. Kind's *Der Fischer*; *Der Wanderer*; *Der Fischer*; *Der Wanderer*.

Jugend; Erntelied.

Im wunderschönen Monat
den goldenen Füßchen; Im
anden Sommermorgen; Früh-
Runenstein; Auf dem Meere;
en; Wie des Mondes Abbild;
in; Ein Fichtenbaum steht ein-
Sonnenschein; Wandl' ich in dem
a sich beide; Childe Harold; Leise
allt ein Stern herunter.

esfeier; Winternacht; Auf geheimem
ergang; Frühlingsgedränge; Stille

ar Musik; Nun die Schatten dunkeln.

Gute Nacht; Der Bote; Meeresstille;

it; Das verlassene Mägdlein; Rosenzeit;
D Seele!

den Helgolands; Frühling und Liebe; Dop-

amen.

de.

dat.

atter hat's gewollt. (From "Immensee.")

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Chamisso's *Berrathene Liebe*; *Seit ich ihn gesehen*; *Er, der Herrlichste von allen*; *Ich kann's nicht fassen, nicht glauben*; *Du Ring an meinem Finger*; *Süßer Freund, du bleibst*; *Run hast du mir den ersten Schmerz gethan*; *Der Soldat*.

Goethe's *Heidenröslein*; *Der König in Thule*; *Rastlose Liebe*; *Wandrers Nachtlied*; *Der Sänger*; *Mignons Lieder* (2); *Lied des Harners*; *Lied des Türmers*; *Sprüche* (24).

Rückert's *Widmung*; *Jasminenstrauch*; *Wenn ich früh in den Garten geh'*; *Schneeglöckchen*; *Liebesfrühling*.

Mörke's *Er ist's*; *Das verlassene Mägdelein*; *Die Soldatenbraut*; *Jung Volkers Lied*; *Schön-Rohtraut*.

J. Kerner's *Wanderlied*; *Stille Liebe*; *Stille Thränen*; *Alte Laute*. Uhland's *Des Knaben Verglied*; *Des Sängers Fluch*; *Der Schmied*; *Die Kapelle*.

Lenau's *Einsamkeit*; *Kommen und Scheiden*.

Wunderhorn, *Marienwürmchen*.

Folk songs, *Schnitter Tod*; *Wenn ich ein Vöglein wär'*; *Es fiel ein Reif*.

Gustav Albert Lortzing (1803-1851)

Der Wildschütz, oder *die Stimme der Natur*, comic opera in 3 acts, after a comedy by Kotzebue, libretto by Lortzing.

Undine, romantic opera in 4 acts, after Fouqué's "*Undine*," libretto by Lortzing.

Felix Mendelssohn-Bartholdy (1809-1847)

Wrote overtures to Shakespeare's "*Midsummer Night's Dream*," Goethe's *Erste Walpurgisnacht*, Tieck's *Melusine*.

Set to music (a selection):

Eichendorff's *Abschied*; *Die Stille*; *Nachtlied*; *Der frohe Wandersmann*; *Pagenlied*; *Wanderlied*; *Es weiß und rät' es doch Keiner*. Uhland's *Schäfers Sonntagslied*; *Frühlingsglaube*; *Die Nonne*; *Hirtenslied*; *Das Schifflein*.

Lenau's *Schiffslied*; *Auf der Wanderschaft*; *An die Entfernte*; *Frühlingslied*.

Heine's *Auf den Flügeln des Gesangs*; *Leise zieht durch mein Gemüt*; *Neue Liebe*; *Verlust*; *Gruß*; *Morgengruß*; *Reiseliied*; *Unnützlich im Traume*; *Der Herbstwind rüttelt die Bäume*.

Goethe's *Meeres Stille*; *Suleika* (2); *Die Liebende schreibt*; *Erster Verlust*.

Geibel's *Der Mond*; *Wenn sich zwei Herzen scheiden*.

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Fallersleben's Tröstung; Seemanns Scheidelied.
Wunderhorn, Minnelied; Jagdlied.
Folk songs, Schnitter Tod; Es fiel ein Reif; O Jugend; Erntelied.
Tieck's Minnelied.
Immermann's Todeslied der Bojaren.
Schiller's Des Mädchens Klage.
Simrock's Warnung vor dem Rhein.

Robert Franz (1815-1892)

Set to music (a selection):

Heine's Aus meinen großen Schmerzen; Im wunderschönen Monat Mai; O lüge nicht; Sterne mit den goldenen Füßchen; Im Rhein; Die Lotosblume; Am leuchtenden Sommermorgen; Frühlingsfeier; Es ragt ins Meer der Runenstein; Auf dem Meere; Mädchen mit dem rothen Mündchen; Wie des Mondes Abbild; Durch den Wald im Mondenschein; Ein Fichtenbaum steht einsam; Das Meer erstrahlt im Sonnenschein; Wandl' ich in dem Wald des Abends; Sie liebten sich beide; Childe Harold; Leise zieht durch mein Gemüt; Es fällt ein Stern herunter.

Lenau's Bitte; Schilflied; Liebesfeier; Winternacht; Auf geheimem Waldepfade; Sonnenuntergang; Frühlingsgebränge; Stille Sicherheit; Auf dem Teich.

Geibel's Die Lotosblume; Für Musik; Nun die Schatten dunkeln.

Eichendorff's Der Schall; Gute Nacht; Der Vöte; Meeresstille; Romanze.

Mörke's Um Mitternacht; Das verlassene Mägdlein; Rosenzeit; Verborgtheit; Denk es, O Seele!

Fallersleben's Die Farben Helgolands; Frühling und Liebe; Doppelwandlung.

Rückert's Er ist gekommen.

Goethe's Raftlose Liebe.

Chamisso's Der Soldat.

Storm's Meine Mutter hat's gewollt. (From "Immensee.")

SECTION XII

THE ROMANTIC PAINTERS

The very shibboleth of German Romanticism was Art. Tieck's "Sternbald," Wackenroder's "Phantasien über die Kunst," A. W. Schlegel's "Die Gemälde," Mörike's "Maler Nolten," to say nothing of the various novels and dramas that have artists, historical and fictitious, as heroes, would prove this if proof were necessary. The Romanticists were interested in all that is pleasing, and man's three chief mediums of expressing his ideas in a pleasing way are words, colors, sounds. Goethe wrote "Erlkönig," Moritz von Schwind painted it, Schubert set it to music. Such instances of triple composition are conspicuously numerous. We have but to think of the "Nibelungenlied," Rethel's panels and Wagner's music in a very general way, and Uhland's "Schloss am Meer," K. F. Lessing's painting and Raff's music in a very specific way. Not to discuss painting in a treatise on German Romanticism is to leave the treatise a torso; though the men of letters were not, like William Blake and D. G. Rossetti in England, also painters. No one studies, for example, E. T. A. Hoffmann as a painter, though he painted.

And it is this again that separates Weimar from Jena. Weimar, starting from Winckelmann who preached the glories of edle Einfalt und stille Größe, and listening to Goethe, wanted clear outline, regular execution and

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classical subject : did not Homer make many themes so distinct that they were already half painted ? Jena, that is to say Düsseldorf-Rome, demanded and acquired bold outline, original execution, popular theme, and landscape. But Düsseldorf-Rome was not only national and popular, it was pious. For this piety Goethe had no patience. He had time for Hackert and Zahn, he had no time for Runge and K. D. Friedrich. He would, to be sure, have wasted some effort had he spent much time on some of the Romantic Nazarenes, whose creations have not received the universal suffrage of the initiated. Nor did the men of letters always succeed in writing holy literature. And there is a striking similarity between the tendencies of the painters and of the writers, a similarity expressed by Karl Immermann as follows : Und wenn diese Stimmung eben die sentimental-romantische war, und wenn darin das Weiche, Ferne, Musikalische, Contemplative anstatt des Starren, Nahen, Plastischen, Handelnden vormaltete, warum scheltet Ihr die Malerei, da Ihr die Poesie gelobt habt, der Ihr alle einen Teil Eurer Bildung verdankt ? Die Poesie ging voran, die Malerei folgte, und es wurde hier etwas wahr, was Louis de Maynard in seiner Betrachtung über die neuere Kunst der Franzosen einmal sagte : "*L'idée passe du papier à la toile.*" And the observation is apposite.

There were also a number of sculptors and architects who lived at the same time as the Romanticists and associated with them. It is, however, impossible to speak of Romanticism in the specifically plastic arts. Romanticism was subjective. And just as music is the most subjective of the arts, so are architecture and sculpture the most objective. All Classic art was objective, to indulge in a

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fairly tenable generality ; the predominant art form in the Classic Ages was sculpture ; in the Middle Ages it was architecture ; in the Renaissance it was painting ; now, as it was in the days of Romanticism, it is music. If, then, we find sculptors such as Rauch, Rietschel and F. Tieck, and an architect like Schinkel living at the time of the Romantics and associating with them, let us not try to make them out Romantics ; their art does not admit of such classification. Nor is it proper, though it has been done, to speak of Sophie Schröder, P. A. Wolff, Esslair and L. Devrient under the caption of Romantic actors. Time gives to contemporaries a similarity of interest and inclination ; it changes the fundamental principles, the main types of art not at all. There is as much difference between the paintings of A. J. Carstens and J. A. Koch, with their Classic ideals, and those of Richter and Schwind, with their Romantic ideals, as there is between the writings of Goethe and Wackenroder on painting ; and we cannot call Friedrich Tieck a Romantic sculptor simply because he was the brother of Ludwig Tieck, a Romantic writer.

In the matter of Romantic literature and Romantic painting, we have only another exemplification of the fact that literature is an artistic visualization and faithful reflection of life ; it not only includes everything that goes to make up life, it is coeval with life. The various ways in which art manifests itself have changed from time to time ; literature has remained about the same. The lyrics of Sappho, the epics of Homer, the dramas of Sophocles have not been improved upon. Literature comes first. And just as the poems of Goethe and Heine were written first and the compositions of Schubert and Schumann

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came later, so did the Madonnas, landscapes, sagas, folk songs, fairy tales, and lyrics of the Romantic poets come first; and then came the paintings of these by the men here listed. The number is nearly complete. Each one is accompanied by a brief note of characterization and a sufficient number of his works to show in what direction he tended.

Though it would seem at first blush that all color-art is Romantic, it is just in this phase of the century that we must proceed with the strictest adherence to tradition. Beginning with K. D. Friedrich, born in 1774, and closing with A. Rethel, who died in 1859, we have sixty years of Romantic painting; we have no more. And even in these sixty years we must allow time for genesis and attenuation. The flowering time of Romantic painting was from about 1810 to about 1835. At least, one cannot go beyond the sixty years. J. A. Koch's "Schmadri-Wasserfall im Lauterbrunnen Tal" is certainly romantic. But Koch, born in 1768, came too early to be included in the group that oscillated between Düsseldorf and Rome; he stayed too exclusively in Rome. And Böcklin's "Meeresbrandung" is certainly romantic, but Böcklin, born in 1827, came too late. Anyhow, his paintings, though they remind one somewhat of "Undine" and her kind, have also a strong tinge of Classical mythology; there is too little in Böcklin that drives us to German legends to get the connection. But if we take Friedrich at the beginning or Rethel at the end, we move in the same world that the Romantic poets poetized. And though paintings, like concerts, are not always accessible, the student has not done his full duty, he has not availed himself of his real

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opportunity, until he has seen what the idea in question means to the man who expresses himself in colors. There is diluted Romanticism even in such a painting as Karl Spitzweg's "Gedanken sind zollfrei."

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THE ROMANTIC PAINTERS

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STUDY LIST

Kaspar David Friedrich (1774–1840)

Er ist der eigentliche Lieblingsmaler der romantischen Schriftsteller gewesen. Man liebte den melancholischen Grundton, die geheimnisvolle Einsamkeitspoesie, die Ossian-Stimmung seiner Bilder. — Muther.

"Kreuz im Gebirge," "Der Sturzacker," "Landschaft mit Regenbogen," "Mondbild," "Das Hünengrab."

Philipp Otto Runge (1777–1810)

Das Studium der Alten und das Entwickeln aller Stufen der Kunst daraus ist zwar sehr gut, es kann aber den [dem] Künstler nichts helfen, wenn er nicht dahin kommt und gebracht wird, den gegenwärtigen Moment des Daseyns mit allen Schmerzen und Freuden zu fassen und zu betrachten; wenn nicht alles, was ihm begegnet, persönliche Berührung mit der weitesten Ferne und dem innersten Kern seines Daseyns, mit der ältesten Vergangenheit und der herrlichsten Zukunft wird. — Runge to Schelling.

"Lehrstunde der Nachtigall," "Triumph des Amors," "Ossian mit der Harfe," "Die Geburt Fingals," "Die Musica," Der Morgen, Der Tag, Der Abend, Die Nacht, four parts of his chief work, "Die Tageszeiten."

Peter Cornelius (1783–1867)

Er hat nach seinen eigenen Worten in den Bildern seine philosophische Doktor-dissertation geschrieben. Er war der Geistesverwandte der großen Gelehrten, die damals ihre tiefabgründigen philosophischen Systeme erfannen. Signorelli, Dürer, Raffael, Sodoma und Michelangelo geben sich [bei ihm] ein posthumes Stelldichlein. — Muther.

"Die apokalyptischen Reiter," "Joseph deutet die Träume Pharaos," "Gretchen im Kerker," "Das jüngste Gericht," "Nibelungenlied," "Faust und Mephisto am Rabenstein."

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Franz Pforr (1788–1812)

Pforr warf sich darauf, Dürers Art zu ergründen. Er ist kein Nachahmer, sondern ein wahrer Künstler, der alle Hoffnung gewährte, daß er aus dem Sindenken in andere zur persönlichen Freiheit gelangen werde. — Gurlitt.

“Rudolf von Habsburgs Begegnung mit dem Priester.”

Friedrich Overbeck (1789–1869)

Seit Overbeck 1818 zum Katholizismus übergetreten war, fand er in diesem sein volles Glück. Sein Schaffen ist Gebet, Gebet um das eigene Heil und im Sinne der guten Werke um das Heil anderer. Overbeck neigte sich in Bewunderung vor Fra Angelico. — Gurlitt.

“Magnifikat der Künste,” “Joseph wird von seinen Brüdern verkauft.”

Wilhelm Schadow (1789–1862)

Die Dichter und Sagen aller Zeiten mußten ihre besten Stoffe hergeben. Romantische Königskinder, schöne Frauen, Hirtentnaben und Räuber, Feen und Erzwäter, schließlich auch weinfröhliche Spießbürger und fromme Bauern wurden zu hübschen Bildchen verarbeitet. — Bergner.

“Die heilige Familie,” “Paradies, Fegefeuer und Hölle, nach Dante,” “Die freigebohrne Poesie,” “Mignon in die Saiten greifend,” “Die heilige Hedwig,” portraits of Immermann, Felix Mendelssohn, Thorvaldsen.

Philipp Veit (1793–1877)

Philipp Veit aus Frankfurt, der als Enkel Moses Mendelssohns, als Sohn Dorothea Veit und Stiefsohn Friedrich Schlegels seine Jugend in sehr ästhetischen Kreisen verlebte hat, erinnert an Borgognone. Seine beiden Hauptwerke sind von einer nicht unsympathischen träumerischen Weichheit. — Muther.

“Selbstbildnis aus der Jugendzeit,” “Die Einführung der Künste in Deutschland durch das Christentum.”

Julius Schnorr von Carolsfeld (1794–1872)

Von seinen [Cornelius] Schülern malte Schnorr in der Münchener Residenz in großen Fresken das Nibelungenlied, schöne Menschen, schöne Kleider und erhabene Gebärden, aber wenig Geist. Die Bilderbibel, welche er im Alter in Dresden zeichnete, ist unsagbar eintönig. — Bergner.

“Familie Johannes des Täufers bei jener Christi,” “Verkündigung,” “Bildnis Friedrich Rückerts.”

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Karl Rottmann (1798–1850)

Rottmann suchte die Geschichte in der Landschaft, sei es die Begebenheiten aus dem Leben der Völker oder die Ummwälzungen der Erde, wie sie Vulkane und wilde Berglinien dem im Geiste Alexander von Humboldts Laufenden erzählen. — Gurlitt.

„Marathon,“ „Cefau,“ „Meeresküste im Sturm.“

Joseph von Führich (1800–1876)

Bei der überwiegend poetischen Anlage des jungen Künstlers waren es begreiflicherweise die Dichter, welche ihn anzogen, zunächst wirkten bestimmend auf ihn Schiller, Tieck, Novalis, Schlegel und Wadenroder. — Grueben.

„Marias Gang über das Gebirge,“ „Der arme Heinrich,“ „Das alte und neue Rom.“

Adrian Ludwig Richter (1803–1884)

Der ungeheure volkstümliche Wert der Kunst Ludwig Richters, auf den wohl malerische Talente wie Dahl und Friedrich in früher Jugend eingewirkt hatten, der aber auch in den Kreis der Nazarener getreten war, liegt ebenfalls auf seinem gutmütigen Erzählertalent. Als Maler suchte er sich an der Weise des allverehrten, zu früh verstorbenen Karl Johr zu bilden, dessen Landschaften von der jungen Schar der Römlinge bewundert wurden. Aber weit bedeutender als der Maler anmutiger, mit einer Fülle von Figuren staffierter Landschaften, ist doch der Zeichner Richter. — Gaul.

„Im Mai,“ „Am Rhein, da wachsen unsre Reben,“ „Überfahrt am Schreckenstein,“ „Brautzug im Frühling,“ „Es fiel ein Reif,“ „Genovefa,“ „Dornröschen,“ „Der kleine Däumling,“ „Abendandacht.“

Moritz von Schwind (1804–1871)

Einem Poeten wie er einer war, kam es gar nicht an auf malerische Geschicklichkeit oder auf treue Naturwiedergabe, wie sie von den Züngern am Werk, von den „realistischen“ Historien- und Genremalern, gefordert zu werden begann. Durch die Lektüre der Minnesinger war er ganz auf die romantische Welt und in die Herrlichkeit altdeutscher Vergangenheit und trauter Märchenpoesie hingeführt worden, und was er . . . geschaffen hat, ist ein hohes Lied auf die poetische Sinnigkeit deutscher Art und deutscher Dichtung. Auch wo er Szenen des Familienlebens schilderte, zeigte er sie im heiteren Abglanz zarter Poesie oder goldenen Humors. — Gaul.

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"Die Morgenstunde," "Die Hochzeitsreise," "Elfenreigen," "Die Symphonie," "Waldkapelle," "Die Schöpfung," "Die schöne Melusine," "Die sieben Raben," "Die Rose," "Der gestiefelte Kater," "Erlkönig," "Rübezahl," "Aschenbrödel," "Morgengrauen," "Des Knaben Wunderhorn."

Friedrich Preller (1804–1878)

Im weiteren Verlauf seiner Jugend wurde Preller im Wesentlichen durch Goethes Fürsorge dergestalt begünstigt, daß er im Hinblick auf seine späteren Leistungen als ein berufener Vertreter der Kunstlehre des Dichters gelten darf. Im Colorit hat Preller in seinen Odyseelandschaften das Wetterleben des Nordens in wunderbaren Einklang gebracht mit der Formentlarheit des Südens. — V. Donop.

"Odysseelandschaft," "Norwegische Landschaft."

Wilhelm von Kaulbach (1805–1874)

Hatte er die Wirklichkeit bisher nur von der widerwärtigsten Seite kennen gelernt, und war seiner reichbegabten Natur der Idealismus keineswegs fremd, so mußte ihm die Flucht vor der Gegenwart ins weite Reich der Phantasie, welche das charakteristische Moment der Schule wie der Romantik überhaupt bildet, wohl entsprechen, obwohl sein Leben ihn lehrte, sie bald mit dem härtesten Realismus zu verbinden. — Fr. Pecht.

"Der Verbrecher aus verlorener Ehre," "Die Zerstörung Jerusalems," "Die Hunnenschlacht."

Johann Wilhelm Schirmer (1807–1863)

Als Landschaftsmaler steht Schirmer in Deutschland neben Lessing als hervorragender Vertreter der Düsseldorfer Schule. An Tiefe des Naturstudiums Lessing ebenbürtig, in der Mannigfaltigkeit der Aufgaben, die er seinem Pinsel stellte, überlegen, steht er als Idealist der Landschaftsmalerei neben Rottmann und Preller. Man schätzt die Zahl seiner ausgeführten Ölgemälde auf 230. — V. Weech.

"Deutscher Urwald," "Italienische Landschaft mit Pilgern," "Vom Heidelberger Schloss," "Wetterhorn."

Karl Friedrich Lessing (1808–1880)

Es fehlt ihm die Weite des Blickes; es fehlt ihm der Mut, die großen Erscheinungen seiner Kunst ins Auge zu fassen. Sein „Ezzelin“ war das einzige unter den neueren Bildern des Museums, welches mir neben den alten Werken Stich hielt. — Immermann.

"Motiv aus dem Harz," "Die tausendjährige Eiche," "Hus auf dem Scheiterhaufen," "Belagerung."

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Karl Spitzweg (1808–1885)

Obwohl er weder Bauern noch Kinder malte, zwitschert auch in seinen Werken, wie in einem messingnen Vogelbauer eingeschlossen, die ganze Romantik. Alles woran man denkt, wenn das Wort Biedermeierzeit genannt wird, ist vereinigt: Waldesluft, kleinstädtisches Stilleben, Musik und Mondschein. — Muther.

“Beim Morgenkaffee,” “Flötenkonzert,” “Der Friede,” “Spaziergänger,” “Lektüre,” “Der Pfarrhof,” “Strickender Mönch,” “Der arme Poet.”

Eduard Steinle (1810–1886)

Gewöhnlich nimmt Steinle für seine reiche Schöpfungskraft die Form des Cycclus in Anspruch: hier versteht er es, namentlich in den späteren Werken, mit großer dramatischer Kraft den Fortgang der Erzählung Vieler vor Augen zu stellen, die er theils der Legende, theils dem Märchen und der poetischen Literatur entnimmt: hier sei in erster Linie die Legende der heiligen Euphrosyne erwähnt, dann die heilige Margarita von Cortona, Schneeweißchen und Rosenrot, der Kaufmann von Venedig, Parzival, ferner die Schöpfungen nach den Märchen von Brentano, in denen die Seltsamkeiten der romantischen Launen des Dichters zu reizvollen Gebilden abgekläret erscheinen, wie im Müller Radlauf, während die drastische Lebensweisheit in den Mehreren Wehmüller mit volendetem Humor zur Darstellung kommt. — Veit Valentin.

“Die Lorelei,” “Der Kardinal-Grosspönitentiar,” “Märchen vom Rhein.”

Karl Wilhelm Hübner (1814–1879)

Als er sich zum Darsteller der die Zeit mächtig bewegenden socialen Fragen machte, und dieselben in lebendiger, wirkungsvoller Weise zum Gegenstand seiner Gemälde wählte, da war sein Ruf mit einem Male begründet und wuchs in erstaunlichem Maße. — M. Blanckarts.

“Die schlesischen Weber,” “Das Jagdrecht,” “Hülfe in der Noth,” “Die Verlassenen.”

Andreas Achenbach (1815–1910)

In seiner Auffassung entfernte sich Andreas Achenbach von der Romantik Schirmer's und Lessing's, aber als einen Zug der Zeit behielt er eine gewisse dramatische oder pathetische Neigung bei, die ihn oft zu einer malerisch und sachlich „effektvollen“ Darstellung verleitete. Trotz diesem Gang zum „interessanten“ Motiv und zur „malerischen Pointe“

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hatte er ein gut Teil mehr realistischen Sinn und Respekt vor der Natur als die meisten seiner zeitgenössischen Rivalen. — Richard Graul.

"Stürmische Landung," "Westfälische Mühle," "Westfälische Landschaft."

Alfred Rethel (1816–1859)

Daß hat Rethel mit Wagner gemeinsam, daß ihre Werke, durchaus der Romantik entsprossen, für die Romantik ihrer Zeit nicht weichlich genug waren; nur ihre herbe realistische Beimischung hat sie, edle Konserven, die lange Zeit überstehen und auch heute genießbar bleiben lassen. — Ponten.

"Karl Martell in der Schlacht bei Tours," "Rudolf von Habsburg im Kampfe gegen die Raubritter in der Schweiz," "Tod Arnolds von Winkelried," "Die Kreuzfahrer erblicken Jerusalem," "Rheinischer Sagenkreis," "Loreley," "Illustrationen zum Nibelungenlied," "Entwurf zum Kopfe des toten Karl," "Der Sturz der Irmensäule," "Saulus-Paulus," "Kampf der Künste und Wissenschaften," "Das Lutherlied," "Frauenlobs Begräbnis," "Komposition zur Eroica-symphonie."

SECTION XIII

AN INTRODUCTORY COURSE

An introductory, an undergraduate course in literature should inspire, a graduate course should instruct. In the former the student should be made familiar with the most interesting works of the period ; in the latter he should study those works that have, unfortunately, less popular interest but more historical significance. Great is the teacher who can do advanced work in an introductory course ; rare is the student who can be successfully instructed in literature without first having been inspired. He will not approach the source with much zest if he has not already been interested in the best that has flowed from it. The appended bibliography will throw abundant light on the Romantic movement from the undergraduate point of view, while the reading list has been made so as to cover the entire movement, with something valuable from and typical of each of the main writers. The course as outlined does not contain any real dramas : the Romanticists, with the exception of Kleist, Grabbe and Werner, were so weak along dramatic lines that it is best for the undergraduate to confine his attention to fiction, wherein they had, each and all, intermittent moments of real inspiration ; and to the lyric, wherein they excelled.

Why study just these works ? It would be impious to defend the Grimms' " Deutsche Sagen," containing, as the

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collection does, 579 stories that belong only to Germany. The work is a golden treasury of imaginative legends indissolubly connected with places and people, legendary narratives that the serious student of German will turn to again and again on finding popular allusions in pure literature, while the lover of things interesting will read them for their own sake. Heine's work, inaccurate though it is in places, gives one nevertheless a fairly good, and certainly readable, account of the main landmarks in the Romantic movement. The two books by Ricarda Huch, though they discuss but little literature, are written in a style that charms and with a wealth of content that is rare. The very chapter headings of these books give one an insight into the comprehensiveness of the Romantic movement. Robertson's history will enable the student in a short time to know where he is at any time in his course. Spiess's chrestomathy would be worth buying if it contained only the prose selection from Schleiermacher, otherwise so inaccessible. The chief merits of Wernaer's book are that it points out the mission of the Berlin-Jena Romanticists and shows what lessons we may learn from them. Nollen's anthology is uniquely relevant because of the selections it contains, the introduction to these and the notes on them. Deckelmann makes many suggestions relative to the meaning of the works subjoined in the reading list, and closes with a catalogue of 302 possible themes the reasonableness of which is evident and the elaboration of which would be fruitful. And Hesse has gathered together in attractive form, with an enlightening introduction and no impeding notes, a number of lyrics, all of which will repay reading, some of which will justify learning.

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And why read just these works? Tieck's "Kater," with its delightful attack on the naturalism of the Berlin stage, enables one to see and to laugh at what was then going on on the German stage; the best satirical comedy in German literature, it shows not only what the playwrights were then offering but what a perverted public taste demanded. "Eckbert," translated by Carlyle, one of the first things Tieck wrote after breaking away from the bondage of Nicolai, abounds in Romantic conceits and is written in superb style. "Ofterdingen" is Romanticism; it symbolizes it. To read about this work and do nothing more is voluntarily to stay outside of the temple when one could without ceremony walk in and sit down. "Wunderhorn" is the song-book of the whole movement and one of its choicest accomplishments. It is not necessary to read all of it; it is unwise to read none of it. "Kohlhaas" is a poetization of vengeance and is Romantic by reason of its extravagance; it and the poems in Spiess leave one in no doubt as to where Kleist stood with reference to his age. "Undine," the sole surviving child of Fouqué's mind, contains Romanticism for the many; it is lay romanticism. "Ganzgott" reads as though it had been written by a man in a thoroughly good humor and pictures the unfortunate condition of a country divided into very many very small states. The "Kinder- und Hausmärchen" contains in prose what "Wunderhorn" contains in verse, with a difference as to content. The constant change from the natural to the supernatural in "Der goldene Topf" shows Romanticism as it came from the mind of a man infrequently sober. "Schlemihl" has become a household word; there is always something interesting about a good

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man in trouble, so long as we have reason to hope that, somehow or other, he will eventually disentangle himself. "Kasperl und Annerl" is a short story on honor from various points of view; one of the first *Dorfsgeſchichten* in German literature, we read it and wonder how and why Brentano wrote it. "Taugenichts" is a delightful picture of a romantic loafer, written by a man who was very industrious. It is a *Reiſeroman* written to please, or rather to bring out pleasing traits in an interesting character; not to present a philosophy of life as did the earlier works by Goethe and his followers that were built on a similar plan. "Sendomir" is a Romantic story, full of all manner of gruesomeness, written by Grillparzer, who is in no way connected with Romanticism as a movement. "Oberhof" is the first happy herald of Realism. "Heidedorf" should be studied for its picture of nature; one could write an interesting study on it in comparison with Tieck's "Runenberg." Mörike's "Mozart" is one of those many *Künſtlerromane*, and a more delightful one than Mörike's is not to be found in German literature. And Wagner's "Meistersinger" takes us back to the late Middle Ages, from which, according to Heine, the whole movement started.

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